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## Shall Tradition Prevent the Adoption of More Legible Type Faces?

By GEORGE PARKER HOLDEN

*The author brings type faces to trial, charged with illegibility. His case is strong. Still more essential, he offers a sound curative. Constructive material!*

IT IS remarkable, in an age otherwise of marvelous progress and development, and despite an ever-increasing avalanche of printed matter and the great excellence of so much in modern typographical design, that the letter designing of modern type-founders should have remained routinely bound in the rut of tradition; and notwithstanding, as Frederic W. Goudy says, that the early masters in the craft "made types to please themselves," with no thought of professional critics. This shackling of initiative has prevented the universal adoption of certain improvements in the forms and proportions of the letters of our roman alphabet, the simple reasonableness of which has only to be pointed out to be at once appreciated even by the inexperienced. One can say that since Nicolas Jenson of Venice improved the roman characters in 1471 no practical progress has been made in some details of the standard letter forms.

A stunting slavery to tradition appears to be the only explanation of such typical dicta as these of Douglas C. McMurtrie's ("American Type Design in the Twentieth Century"): "There is no form of letters better than the one to which we are most accustomed"; and "A type can be either plain or decorative. By a plain face I mean a type the outlines of which are *absolutely* [italics the present writer's] in accord with the traditional shapes of the letters, without additions, variations, or apparently conscious effort in drawing. Such a type is planned, first, to be readable and, second, to

look attractive in mass. The decorative face is one drawn with a conscious effort to make each letter beautiful in itself or to have a single word or line form a pattern of beauty. . . . Types of the former class only can successfully be used for book composition."

Our objection to this classification and definition is that they are too arbitrary and artificial (see reference to "plain" type farther on); and we think a truer classification would be one dividing types into *standard* and *fancy* faces. In the first of these we would include all types of standard width that are eminently legible; as Mr. De Vinne put it, those having readability for their first consideration, beyond any caprice of the designers. To the class of fancy faces we would relegate all those types in the design of which the individual whims or "artistry" of the creator occupy first place, types "more esthetic than utilitarian."

Thus neither can we agree with Mr. McMurtrie that no types which deviate from the absolute design of traditional form legitimately can be acceptable for book text. Rather, as above intimated, we lean, with Mr. Goudy, to the notion that a too slavish adherence to those exact forms and details—making of them "too much of a fetish"—is an insurmountable bar to any really notable advance in modern type design. If the books are not intended to be read, what is their purpose? And who reads the books, anyway—the public or the professional type critics?

The writer claims that *readability* is the real crux of the whole matter.

Print differs—or the best of it should differ—from the free lettering of the pen or brush artist or the sculptor primarily in its precision, harmonious uniformity, and legibility. Hence the incorporation in type design, whether from the pressure of convention or in the effort to obtain a greater beauty, of certain disproportions appropriate enough in the work of the wielder of pen, brush, or chisel, we hold is of dubious justification, despite those superb letters of the Trajan Column and other Roman inscriptions. An inscription on a monument is one thing. Letter forms primarily intended to be deciphered easily in a size one-eighth inch high or less, to be used under varying conditions and in an infinite variety of combinations, and to withstand the impact of a printing press, are quite another thing. Again, we cannot admit that deviations from conventional forms are "freakish" or that they express "idiosyncrasy" when they are *logical departures contributing to legibility* through precision, harmony, and balance of black and white in the characters.

It is the commonest thing in type design to encounter this disparity, especially in the widths of capital letters. Usually the letters which are unduly pinched are those that least can stand it in the interest of readability, such as *B*, *E*, and *S*, for example, characters already having a restricted relief of white space within (in their counters); while others that do not in the least need it are unduly expanded, as *D*, *O*, *C*, and *G*. Why is this? Simply because of tradition—harking back to ancient

stonecutters. The point is displayed clearly in the small illustration, "Metropolitan Museum of Art." Here the *M* is unduly narrow compared with the *U*; and we object to the narrow *E*, *F*, and *S* and the overwide *O*, in print. In the word "MUSEUM" it looks as if

## METROPOLITAN MUSEUM OF ART

These two lines illustrate what the author describes as an undue contraction in the width that can least stand it

the *S*, *E* and *M* belong to one font of type and the *U* to another. This may all be very "artful" typography, but to our eye it is staring incongruity.

Now we will look at the little capitals of a font of type, known to the printer as small caps. Capitals (except as initial letters), small caps., and italic are used for emphasis, and the increasing gradation of the emphasis is the reverse of the order in which they are mentioned here. Thus a word that is printed in small caps. should convey distinctly more emphasis than in italic. But more often it doesn't, because inadequate small caps. usually are supplied, especially in this country, of the same height as the short lower-case letters, whereas they should be intermediate in size between these and the capital letters. Small caps. *o*, *s*, *v*, *w*, *x*, and *z* are practically indistinguishable from these lower-case characters. Fonts of British type quite frequently are made with these larger small caps., and they may be noted on the editorial page of the *New York Times*. Why are they not supplied in all type today? Italic small caps. have not been furnished by the typefounders of America.

The orthodox lower-case, or small, *v*, *w*, and *x* are in form simply reduced capitals, the *x* appearing particularly incongruous in a line with other lower-case characters. Why have they not been given a truer lower-case individuality, with a one-sided serif at the top of the body mark, or stem, like that of the small *i*, which thus is differentiated, aside from its dot, from the capital? Also a truer lower-case *z* could be formed, borrowing from Black Letter, the style of type in use preceding the introduction of the minuscule roman forms by the German printers in Italy in the latter part of the fifteenth century. These have changed but little since first adopted, and were developed from the Italian script of that time. Thus came our roman lower-case. As for the capitals, antedating these, the first printers followed the designs in the old manuscripts, and the scribes

before them copied from the stonecutters' inscriptions of ancient Rome.

The lower-case *a*, *g*, and *s*, because of their tortuous designs, have been termed the deformed letters of the alphabet; they are much less legible than their more simple, open-faced brothers. Why were they not re-formed long ago, the former two by romanization of italic or script forms and the *s* by opening it up and making of it a descending letter, of which there are fewer than of lower-case ascenders? Again because of tradition. The writer first advocated these changes many years ago, and later he has seen this transformed roman *a* and *g* used in the text of a German scientific work. More recently the *g* of this shape has appeared in some newspaper heads; it may be seen in some of the gothic roman sub-headings in the *New York Times*. And while both this *a* and *g* are in frequent use in the motion-picture subtitles, we doubt if more than one person in five hundred of the millions who daily read them would note these letters were special attention not directed to them.

If these improved forms came into general use familiarity soon would dispel any first sense of innovation; and in initiating the change the type could be supplied with these characters both in the conventional form and in the new shape as an alternative choice. All of these new shapes could at once be used in advertising with manifest advantage. Advertisers, welcoming anything new that will add emphasis to their appeals, should "lap them up." In the craze for novelty nowadays some advertisers even are discarding capitals. Here is something both new and legitimate. It is novel, but not "jazzy." Thus readers soon would become quite as familiar with the new forms as we are now with the old ones.

The time was when *I* did duty for both *I* and *J*; when *V* served both for *V* and *U*, whence the still-retained name of "double-*U*" for the doubled *V*. The slightly slanting sides of the *U* of our second illustration thus not only are reminiscent of the letter's origin, but also conform to the *M* with inclined legs for which there is ample classic sanction. And much more recently the alphabet contained the now obsolete long small *s* which hardly was to be differentiated from the *f*. So that even very radical changes in alphabetical forms are not without precedent, and have come universally to be accepted as improvements, notwithstanding that at first they were not what readers were "most accustomed to." The *f* doublet and the *fi* and *fl* combinations have largely been done away with. Long ago fruitless attempts were made to substi-

tute the *f* with its beak cast upon its own body instead of overhanging, yet nowadays it is very common.

These things must start somewhere. Why, then, must we have arrived at absolute finality? Why should boldness and originality, praised in the old designers, be condemned in modern design, if but the identity of letters be not obscured, their integrity not vitiated? And any character remaining readily recognizable by a child hardly has had mayhem committed upon it.

This quotation from a recent article discussing the popular appreciation of art seems not inappropriate here: "It is not always possible immediately to awaken any response to the abstract qualities of form or color; concerning these there has been no familiarity to breed understanding. One must first be taught to look—to see what is before him. His attention must be focused upon the object. Often the only way to do this is to fix his interest from the human side." The human appeal of these new typographic shapes is found in their enhanced legibility.

Consider next the figures. In some designs (old style) they are of varying height, some of the characters projecting above and some below the type line (ascenders and descenders), while yet others are of a size to correspond with the short lower-case letters, such as *m*, *n*, *o*, etc. Because such irregular figures appear particularly incongruous when used with a line of capital letters, type of modern cut (new style) has all these figures aligning and of capital height. But such figures do not harmonize with a line of lower-case letters so well as do the old-style figures, because lower-case letters also comprise short, ascending, and descending characters. And the figures of cap. height yet do not match with capitals unless they be of cap. weight and a mating width. The obvious solution of this difficulty is regularly to supply two sets of figures with a font of type, in lower-case and cap. characters. Why is this not done? Because it has not been done; because it would be considered unconventional!

As a concrete demonstration of the application of the ideas that have just been enumerated should be more convincing than any amount of theorizing, the writer has designed four fonts of type, complete in roman and their mating italic. And, further, he has had in mind distinction, durability, and, above all, *legibility*. There are no kerned, or overhanging, characters in them.

Design No. 1 of the series is wholly original. The italic of this face employs a feature altogether unique in standard type, that is, the uniform,



consistent use throughout of tapering body marks, or stems. As a true italic is a species of disconnected script rather than merely an inclined roman, and as some tapering of stems is almost imperative in any free work by pen or brush, this is a perfectly logical device and at the same time notably artistic. So far as concerns the inclination of the characters, a true italic may be

ABCDEFGHIJ  
JKLMNOPQ  
RSTUVWXY  
Z& aabcdefg  
ghijklmnopqrs  
tuvwxyz3-12345678901  
234567890

Design No. 1—The first of Dr. Holden's modern type designs. Note the elective re-formed shapes of the small "a," "g," "s," and "z," or lower-case "v," "w," and "x," and the two sets of figures. There are no kerned, or overhanging, characters, and none of the letters are unduly pinched or expanded. Dr. Holden also directs the attention to the fact that the black of all the characters, and also the white space within and between them, are unusually well balanced. This is the original design referred to by Theodore Low De Vinne, as quoted in the accompanying text

perpendicular. A general defect in italic is excessive compression compared with the roman which it is to mate.

There is no sharp dividing line between italic and script type. That form of letter known as italic by the Latin and English nations and as "cursiv" by the Germans we owe to Theobaldus Pius Manutius, having been first exhibited in an octavo edition of Virgil, in 1501. He, who came to be known as Aldus, was a very scholarly and celebrated printer at the beginning of the sixteenth century, practicing his art chiefly at Venice. This newer character is said originally to have been an imitation of the poet Petrarch's writing done by Francisco da Bologna, the engraver. Our present system of punctuation practically was devised by Aldus, the points previously used having been few and haphazard. The ornate italic capitals with tails and flourishes, called "swash" letters, did not appear until added by the Frenchman Claude Garamond in the seventeenth century.

Our font No. 2 of this series is a modified Bodoni form of letter with the hair-lines strengthened. No printer or typefounder has exerted a greater influence on the forms of roman letters than this illustrious Italian typographer, Giambattista Bodoni, who in 1766 was invited to reconstruct and manage the Ducal Printing House at Parma. His roman and italic faces were cut on a new system, and with great clearness and delicacy. They are beautifully legible, but in the original face were very fragile. The Bodoni letter later was eclipsed in popularity by the forms of Caslon and Baskerville, but now we are in the midst of a Bodoni revival.

Design No. 3, based upon the face known as Elzevir, or French old style, a notably chaste and stately letter, is the most compressed and lightest faced of the series. But the characters are of more uniform width and firmer than those of the parent model, the origin of which is unknown. A later letter, the Portuguese old style, is somewhat similar. The small illustration of this article is in Elzevir capitals, and the face is that chosen for the *Bulletin* of the Metropolitan Museum of Art. By comparison of this illustration with the author's adaptation the exact increased color of the latter may be appreciated. The only thing that prevents the more frequent use of the original face as a text type, and especially in the most-used book sizes, is its meagerness.

The fourth of our series consists of a modified old-style antique, the original face being of a rarely rugged simplicity that greatly commends it; but it had no mating italic.

Whether or not the designer of this series of printing types has succeeded,

ABCDEFGHIJ  
JKLMNOPQ  
RSTUVWXYZ  
aabcdefgghijkl  
mnopqrsstuvwx  
yz3

Design No. 2—This second design of the series is the author's conception of a modernization of the Bodoni face, now having a revived popularity

and consonant with the principles and ideals for which he long has contended, in realizing type faces combining at once legibility and virility, harmony of proportion and uniformity of de-

sign, with durability and distinction to an exceptional degree, and without unreasonable and objectionable departure from the accepted shapes—as to these things, the types must speak out most convincingly for themselves, and time rather than the critics must decide. What would the latter say of the letters of the first design were they molded from matrices resurrected at the

ABCDEFGHIJ  
JKLMNOPQ  
RSTUVWXYZ  
aabcdefgghijkl  
mnopqrsstuvwx  
z3

Design No. 3—The author's rendering of the French old style, or so-called Elzevir face, which is a type face of classical simplicity and stateliness

site of some ancient Venetian printing shop?—for, while preserving the sturdy and sterling features of classical old models, they yet are emphatically modern in their refusal to be fettered by the dictates of hoary tradition. They are servile copies of nothing, O shades of Jenson, Aldus, Bodoni, Garamond, Granjon, and Caslon!—intended for easy deciphering more than for a noteworthy example of decorative skill. However, the quality of comeliness has by no means been sacrificed.

This series of types represents the result of twenty years' study of type design pursued as a recreative hobby. In years of youth spent in his father's printing office the author and designer acquired an incurable love for fine typography, and in later years, as a physician, could not fail to be impressed by the relation that seemed to exist between poor newspaper and book type and various cases of eyestrain.

So eminent and conservative an authority as that sterling master printer, the late Theodore Low De Vinne, whom we consulted on this project and with whom we were honored by a cordial interest and an extensive correspondence up to within a few months of his death, wrote of design No. 1 as follows:

"It shows evidence of study and intelligence, and impresses me as a skillful combination of the best features of old-fashioned roman with some of the boldness of modern antique. There is a visible harmony of style in all of the

characters, and a harmonious average of black and white in the individual letters. It re-forms to advantage some uncouth shapes, and increases legibility in some letters. It conforms shapes, as should be done, to the conditions of typefounding and printing.

"It certainly is a readable letter in which many new shapes are shown, and I hope you will find it approved by some maker and publisher of types. You are on the right track in insisting on the supremacy of readability over all other considerations. Types should be made to be read more than to show geometrical or artistic theories. I am too old and too feeble to be of any service as a helper in the matter. But I wish you the appreciation it deserves for your service in trying to make readability the main feature in type."

What Mr. De Vinne says above as to the "harmonious average of black and white in the individual letters" is of paramount import in the readability, or legibility, of print. Neglect of this factor makes it necessary in most designs to broaden the characters in producing the smaller type sizes; but all the characters for all sizes of these types can be in the exact proportions, that is, in accurate reproductions of the original drawings (three and a

thing in roman to read, because of its monotony, or, in other words, its deficient contrast between the letters.

We believe, after our years of study and practical experiment, that in these type designs are shown the maximum expansion of letter and blackness of imprint compatible with the most restful reading; for even firmness and also strength cease to be virtues when carried to the point of gloominess in modern text. A sufficient relief of white within and between the letters must complement boldness.

A final word especially as to the elective re-formed characters for replacing the customary "deformed," cramped lower-case *a, g, and s* (improvement in the orthodox patterns also has been made), wholly logical innovations of distinct advantage, especially in sizes smaller than ten point. Of their use the casual reader would be but little

conscious, for he knows naught of the finer details of individual typographical units by means of which ultimate effects are achieved, and reacts simply to the mass, or page, effect of print; but he can, and does, appreciate what is easy to eyes that have been generally abused by weak types.

A very few of the reforms that we have mentioned have appeared spasmodically in print, but there is extant today and available for general use no face of type that was planned to embody even a majority of them. So we say that now the time is ripe for something new in typography. How is it that Benjamin Franklin, a printer, but more famous as an inventor and innovator—not to speak of being also a statesman and diplomat of some note—did not long since "put over" this practical improvement and achieve new legibility in the types we use?

## White Margins Have More Attention Value Than Big Type

**D**OES an ad. set in large type have more attention value than the same ad. set in smaller type with wide white margins? My answer is "No," in most cases. I would rather take my chances on the pulling power of an ad. set off by white space.

First, the ad. surrounded by white space will attract attention because it will be so different from the other ads. Look through a newspaper and see how few ads. even today benefit by white space. Most of them are pretty well packed with type. Notice what happens when you occasionally encounter an ad. which has a liberal amount of white space. It fairly leaps out at you.

Again, the ad. with the white-space margins will attract more attention because it is more restful. The eye gets very tired running over the average newspaper page, with its close-packed news columns and various ads. fairly shrieking for attention with type of varying sizes. Place an ad. with nice, inviting margins of white space somewhere on the page, and how the eye will be irresistibly drawn to it in relief!

Also, the ad. with white-space margins will attract more attention because it is easier to read. What, an ad. in smaller type easier to read than one in large? Yes, quite often that is the case. The newspaper eye is accustomed to reading eight-point solid in the news columns. It is often a wrench for the eye to refocus itself to take in a seventy-two-point heading or larger. Visibility of type is not so much a matter

of its size as it is one of environment. There are additional reasons, too, but these should be sufficient to make a case for the ad. with white-space margins. Such an ad. by its very appearance conveys an impression of dignity and character that a noisy big-type ad. lacks. You sense the restraint and the force behind it. Of course someone is apt to say, "Well, all you say may be true, but if the big-type ads. didn't pay certainly there would not be so many advertisers using them."

I wonder about that. Take the chain grocery stores, for instance. Personally, I hardly ever see their ads., in spite of the spasm of black, black gothic type in which they are set. I'd like to see one of those ads. set some time in type just half as large and surrounded with a comfortable area of white space. I'll venture that twice as many people would see the ad.

Bear in mind that all we are talking about is attention value. That is the first step, of course, in making an ad. pull, but only the first. Of course anyone can point out innumerable ads. in big type or crowded with small type, which are much more successful than other ads. surrounded with white space. The difference rests in the nature or value of the merchandise, or the character of the message, and no amount of white space will make an ad. worthwhile if the ad. itself doesn't contain something of interest or helpfulness to people who read.—Ben Dean in *West Michigan Advertising*.

ABCDEFGHI  
JKLMNOPQR  
STUVWXYZ  
& aabcdefgghij  
klmnopqrsstuv  
wxyz3

Design No. 4 is a modernized antique, a face that has had a wide sphere of usefulness because of a rugged simplicity that greatly commends it

quarter inches high for the caps, and two for the short lower-case letters).

Our first design has been reduced to four and one-half point, or diamond, regarded as an unreadable size in types of standard width (unexpanded), and is entirely readable to normal eyesight. It might be thought by the casual reader that the most legible print possible would be from absolutely plain type having the lines all of equal thickness and with no ornamentation whatsoever of projecting serif or finial, in the style of the misnamed "gothic" roman. But a page of such print is about the worst

# What Is the Important Objective of a Creative Department?

By DAVID LOUGHNAN

*Look before you leap. Some creative departments have succeeded; many have failed. Foresee the probabilities before making your decision. This article will help*

MANY, many printers are chasing the rainbow's end. They believe that the mythical pot of gold is to be discovered under shelter of a creative-service department, and that to get one good leap ahead of their competitors they must inaugurate some service that will provide printing ideas and layouts as occasion demands and the opportunity presents.

The desire of these printers, above all things, is to get out of range of the cut-throat class of the price-butchers abounding in every large center. And they have the idea that the pathway to this happy millennium lies in the direction marked "creative service." Just what this service actually amounts to, what it leads to, what it costs, what returns it brings, and what equipment it calls for—the very things upon which ultimate success depends—are in too many cases unconsidered quantities.

The printer who is thinking of entering the creative field should bear in mind this fact: Before very long his creative department will be faced with "advertising-printing." Such creative work may have a very modest beginning. It may represent nothing more elaborate than a live printer equipped with a ready pencil, some of the best trade journals, and a firm conviction that printing can be secured if it is gone after in the right way. *Printing*, it should be remembered.

Sooner or later this combination will get an "idea" across—the first "created" job. The idea may have been lifted from one of the magazines, slightly altered to suit local conditions, roughly drafted onto a piece of stock, and sold with comparative ease. This process may be repeated time and time again, with luck and persistence, until the printer begins to feel that he is on the highway to new and deserved success. But before long there may be a "flop."

Some client will ask him to take the next step—to prepare the copy that

should go with the layout. In his new enthusiasm the printer will undertake this job as well, confident of his ability to give "service." Without realizing it, he steps blithely into a different profession—that of advertising. Unless he has studied this science to good purpose—and the average printer has neither time nor opportunity to do so—success cannot be expected, nor will it be attained in any such way.

Remember that his original idea, the motive for the creative department, was to secure printing, and that part of the program was reasonably easy. But now there suddenly intrudes the problem of preparing advertising-printing, which means copywriting as well as layout-work. It is under such circumstances as these that direct-mail advertising often gets a local black eye.

Creative work will almost invariably lead on to direct-mail advertising, because direct-mail pieces of printing appear to offer to the printer consecutive jobs for his creative endeavor. So it comes about that Mr. Printer beholds himself faced with the alternative of a new venture in advertising or an admission of incapability. Since not one in a hundred would admit the latter possibility, the only course is to carry on, either by making a bluff at copywriting or by making arrangements for handling it with experienced help. The printer is now finding out what his creative work actually amounts to, and what it leads to. He is next due to learn what it costs, what returns it brings, and what equipment it calls for.

The actual experience of a Pacific Coast printer affords a good illustration of the way these things work out. About six years ago this man and his partner decided to get out of the rut of price-hunting printing and develop a better class of business by offering a creative service to clients. Almost the first job, a folder for a summer resort, was won by the cover design. This de-

sign was the work of one of the compositors, who was a good layout man and clever with his pencil in lettering and creative ideas. As a result of this job the comp. was taken into the front office, given a desk, and told to "create." For a few months his work consisted of designs for letterheads and other pieces of printing, trade-marks, hand lettering, and so on. While his "department" did not pay expenses, the possibilities looked encouraging, and it was decided to continue the experiment for a year, win, lose, or draw.

In less than three months from the start the salesman brought in a job for which a considerable amount of copy had to be written. To cut a long story short, the creative compositor buckled down to an intensive study of advertising principles, with particular attention to direct-mail copy. A little over a year ago his firm was awarded a handsome silver cup for excellence in direct-mail advertising in competition with all the other printers of the city. The "in-between" part of the story, however, is a record of months of study, of salary going on when returns were small, of heavy outlays in up-to-date type and equipment, and a persistent determination to stay with the game until confidence was merited.

The objective in this particular case was not so much a branching-out into direct-mail advertising as it was an attempt to secure a reputation for high-class printing, because it was realized that there was a distinct place in the city for such productive work. This shows the tendency of creative work, however. Generally speaking, it must lead to advertising-printing. And when the printer is faced with such work he must be able to handle it competently.

In connection with this nature of printing several phases must be considered and a course decided on. Shall the copy be prepared (a) by a qualified advertising man who is not a printer;



(b) by an outside agency which specializes in ideas and copy for printer clients, or (c) by a combination of such ability as the firm possesses? If outside help has to be secured, can the production of the plant stand the strain of the added overhead? Can the increased printing prices that must be charged be obtained? Can outside competition in the preparation of copy be met?

These problems should be considered before a printer enters the creative field. And he should decide beforehand how far his work can go without incurring the costs that cannot safely be borne. It may prove a long and up-hill fight to become well established. And even then the pot of gold may still seem very illusive, for a difficult problem

awaits solution in the adjustment of an adequate remuneration for creative work. Whether this should be on the retainer-fee plan, or charged against the individual job; what constitutes a fair charge for such work; how the printer may get recompense for creative production done under unsuccessful competition; how to insure proper protection for his ideas—these are some of the questions under lively debate in the higher reaches of printerdom.

In two directions, however, no ambitious printer can go wrong: First, in the faithful use of a thorough cost-finding system, and, secondly, in careful study of the excellent magazines which deal with the various problems of this creative printing.

the clamp will answer for the various sizes needed, or loose packing may be used. The main thing is to force the clamp to assume a vertical position or one that leans toward the chase.

Recent correspondence in *THE INLAND PRINTER* stated that there was no need for tightening end clamps to an extreme degree. This is very true, for the reason that excessive pressure cannot do else than bow the chase, even if objectionable for no other reason.

When the pressman tightens to excess he endeavors to guard against the several troubles we have mentioned. Actually he takes the wrong course. If materials that are flat, straight, and square can be kept so, they will "stay put" much better than if "cocked" a little or gripped along an edge.

A test that applies with equal force to pressmen's conditions was made to determine the holding power of machine vises on square bars of steel. It was found that a pressure of fifty pounds kept these bars from lifting out better than one of two hundred pounds, which was what the men were using. There was actually a two-to-one better grip with the lighter pressure—all because the excess sprung the jaws slightly out of parallel.

Another reason why clamps have to be set tight is the looseness of the screws. Wear over a period of years has taken away all the fit that ever existed between thread and bolt. If such

## What Shall We Do About Workups?

By DONALD A. HAMPSON

**T**HE subject of workups is always near to the hearts of pressmen. Whole pages are written of this trouble and its remedies. But because a dozen factors may contribute to bring this condition about, it is hard to prescribe a bona fide cure without making a thorough examination of the patient.

One source of trouble that hasn't been brought up, to the writer's knowledge, is that of improperly clamping the chases onto the bed. The drawings show the three related parts—bed, chase, and end clamp. Regardless of whether the chases overhang the edge of the bed or do not reach that far, the condition exists in every case. For ease of presentation, we have assumed an overhang—a slight overhang, for that is apt to be regarded as of minor importance and so most dangerous.

Figure 1 shows the wrong way of clamping such a job, although this is the method which it is most natural to use. With such an overhang the pressman has to do nothing more than drop the clamps over the bolts and tighten these bolts. He is quite apt to feel a little guilty because the chase doesn't stick out far enough to insure a good squeeze without danger of the clamp meeting the bed face to face.

What happens is shown. The chase, being the weaker of the two pieces, bows up in the center as the stiff clamp finds its seat against the vertical wall of the bed. With the chase and clamp as shown, it is a mechanical impossibility for any other arrangement to take place, although of course the angles assumed will be much less than those shown in the drawing.

When quoins are put in at the side the form may be planed down to make

it stay flat quite well. But all the time that strain is existent and trying to relieve itself. The latent tendency of the center to rise is abetted by the pull of ink rollers, the pressure of the cylinder, and the jar of reversal. The chase and its contents are very much in the condition of thin ice on a pond—the "rubber ice" which delights the stunt skater. Workups follow as a result.

Figure 2 shows the correct way to clamp an overhanging form. A block,

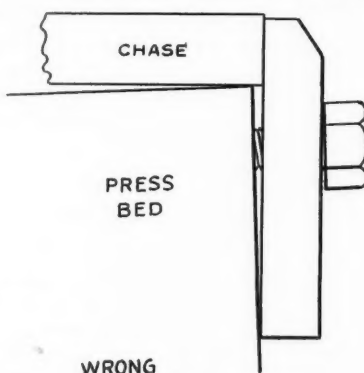


Fig. 1

B, under the lower end of the clamp keeps the clamp away from the bed so that it touches the chase at a proper angle. The chase has no tendency to bow when the chase bar is square and the clamp stands straight up and down. Even if tilted out a bit at the bottom, as shown by the dotted line, the situation is still favorable.

If the press runs continually on one size, then it would be best to have a strip of metal of the correct thickness screwed to the bed clear across or to the clamp. For jobwork, set-screws in

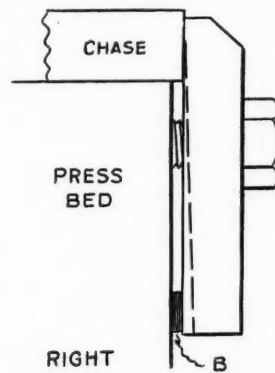


Fig. 2

bolts are screwed all the way in with the fingers, they will unscrew themselves and fall out from the vibration of half an hour's running. To this loose condition add the lack of seating against the clamp, as shown by Fig. 1, and we have a situation that tempts the strong arm of a pressman and invites a general workup.

In cases where there is no overhang, trouble still exists. Furniture that is used to block out must overhang, and when it is clamped out of square the tendency to bow the chase still remains.

# When the Buyer Thinks Only of Price

By S. K. HARGIS

**D**O WHAT you will, there always will be with us those buyers of printing who are very largely concerned with the matter of price, and with whom little else matters. Printing salesmen are very often defeated by experiences of this kind, and are frequently at a loss as to the best way to handle these buyers.

A folder job, for instance, under the same identical circumstances will be quoted much lower by plant A than by plant B, and presumably both printing plants are able to render service and produce a good quality of workmanship. Face to face with this situation, the salesman for the plant B may find himself stumped, and feel that there is no getting around A's price factor without engaging in some dangerous knocking of A himself or of A's ability to turn out a good job. There probably is no other situation in selling printing which more often places the salesman in swift and treacherous water. How shall such a situation be handled to advantage by the salesman?

In the first place, it is necessary to justify the price. There must be justification if the price is fair in the first place; but the great difficulty lies in making the prospect see the justification, which so often is concerned with technical printing-plant equipment and labor. One method of handling such a situation has saved the order more than once. "I am sorry," says the customer. "I'd just as soon do business with you, but your price is 25 per cent over that of A. I have every reason to believe that that concern can do as good a job as yours can."

"But, look here, Mr. Brown," says the salesman for plant B, "there are as many grades of printing as there are grades of cigars. It is true that the two plants are mechanically on a par. But in every printing plant there is either found a distinction which is apparent in every job done, or a total lack of it. This distinction is the result of something put into each job by the heads and hands of our personnel. We claim that we have this distinction strongly apparent in every job we do."

"It is worth a lot to you to have character in your printing. We charge for this distinction, not directly but indirectly, since it is reflected in our quotation. I have shown you samples of some of our booklet work, and you have admitted that they have a distinction very unusual. Yet to save a few dol-

lars you would ignore the one factor in your job that is the most important of all—the distinction of an unusual printing job. Is that wise?"

It is true that the printing salesman may often justify his higher bid on other grounds than distinctive printing. He may justify it on the basis of quality—quality in paper stock, ink, presswork, and proofreading. But all these factors do not register so strongly with the inexperienced purchaser of printing service, who somehow feels

character. This one cost sixteen cents each in ten-thousand lots, this one twenty-four cents, and this one thirty-one. They are materially all alike, but notice the difference in the character and distinction—those artistic touches which the printer can put in or he can, usually through inability, leave out.

"It isn't always a case of money to get this distinction, but nearly always price is involved. Our plant has for many years striven for distinction in every job done. We have to charge for it, of course, and the customers are very glad to get it at our fair price. But hasty, slipshod work in a printing shop results in a job like these other booklets, and it has to be slipshod, because time is money in the printing business as in nearly every other business. The slight excess of our costs over the other bid represents this distinction, and, while we could put out a job without it and at a low price, we do not care to venture our reputation on a job of such character."

I have not found that arguments with customers over actual production costs ever get anywhere. It is a much more simple matter to sell distinctive workmanship than it is to sell better material quality. It is a very difficult matter for the seller of printing to make clear the differences in printing qualities without giving visual proof. General statements such as "We only do the very best quality work" seldom register with the prospect. But when you show him what you mean by this quality by laying samples on the table, he can see what he is paying for.

Practically all printing salesmen underestimate the value of showing samples. When a call is to be made on a prospect by appointment, samples should be gathered together which will show: (a) Ideas that may be used or adapted; (b) the quality of work done, and (c) the contrast in work produced cheaply and the work done well. With these on the table between salesman and customer, it becomes much less of an aimless "talkfest" and more of a substantial conference over pertinent and definite points. A showing of samples also has the tendency to rouse the prospect's interest, and it frequently occurs that additional orders are secured as a result of the customer seeing a job among the samples which he would like to apply to his own business and which he might not have thought of under other conditions.

## Sitting In With a White Chip

**T**HE man or firm that uses inferior printing to create more business—and especially if his competitors use printing of a high quality—has about as much of a chance as a chap who sits in a game with one white chip

**Tell the World With Printing**

Advertisement from the house-organ of the Bramwood Press, Indianapolis

that one printing shop is just like another. He may even fail to grasp the distinctive qualities of B's printing as against A's. Therefore the salesman will learn that turning the discussion to this distinctive quality is of great utility when he faces the man who is buying so largely on price.

Another successful method of combating the price situation has been worked out as follows: We will assume that ten thousand booklets stand in question, and that the competitor has underbid. The salesman secures a half dozen typical booklets, each varying in cost and also in quality and distinction. The salesman places these samples before the prospect who buys on price, and gives him visual proof of the difference in result as against the difference in price. This visual appeal is much more effective than words.

"Now, Mr. Brown," says the salesman, "these booklets are all eight-page affairs, all are printed in color, all are gotten out for concerns of a similar

# "A Fine Opening for a Salesman With Real Accounts"! Whose Accounts?

By WILLIAM CRAWFORD HIRSCH

*Perhaps you have run such an advertisement. But isn't the writer's case sound? This article displays his valuable knowledge of salesmen, and may help on your problem*

WHILE labor turnover on the production side of the printing industry has declined to so negligible a level that the people employed in it are envied by most other trades for the security of their jobs, changes in sales personnel in the printing industry are more frequent than in most other lines of business. No fewer than five hundred "Printing Salesman Wanted" advertisements are published in the course of a year in the classified columns of a single New York newspaper, so that the number of printing salesmen annually hired and "fired" in New York alone may be conservatively estimated as in excess of the number of that city's printing establishments, totaling approximately two thousand, of which five hundred are represented in the membership of the New York Employing Printers Association.

What is responsible for this state of affairs? There is probably no industry in which a salesman, if he is to be successful, needs more thorough and costly training, and in which every year of representation of the same firm so enhances the value of a man's services. Presupposing his fundamental knowledge of production methods and costs, the successful printing salesman must see things with the eyes of his employer and know intimately the strength or weakness of every link in the plant's mechanism and personnel. Are these requisites for successful salesmanship in the printing field heightened by this epidemic migration from one employer to another? Is the employing printer the gainer by hiring another printer's salesman, only to have the other printer, in turn, hire one of his?

It is quite true that more and more printing is being sold through salesmen than ever before. Many printers who in former years kept their plants running with the business that came to them unsolicited now find it necessary to employ one or more salesmen.

This condition has broadened to some extent the demand for salesmen, but it does not explain the disproportionate turnover in this class of employees.

In one out of every two advertisements for printing salesmen one finds mentioned some such proviso as: "Only man with established trade need apply," or "Fine opening for man with real, live accounts." Whose established trade? Whose accounts?

Surely not the salesman's, but as much the sacred property of his employer as the coat he wears. The salesman has been paid for his services in obtaining this trade. If he attempts to sell over again that for which he has been paid by another, he is guilty of double-dealing, if not worse. This also leaves out of the question altogether the obvious fact that the salesman's personality is only a minor ingredient in the building-up of an established trade, the major elements being the quality of the printing furnished by his employer, the promptness with which the latter's plant fills rush orders, and reasonable prices. A prudent printer would, therefore, very much question the ability of a salesman to deliver the established trade of another printer. It would not be ethical.

Nevertheless, the bald fact must be recorded that men who are meticulous in the most trivial matters affecting the prestige of their business, and who are honesty personified in their personal dealings, have no compunction about advertising for a salesman "with established trade," which, if it can be transferred, is really another man's property. In the case of milkmen and laundry-delivery men who have sought to transfer the customers on their routes from one employer to another, the courts have promptly afforded relief to the aggrieved employer by enjoining the unfaithful employee from carrying out so overt a breach of trust, and this principle seems justified.

The printer's selling problems, and with them his salesmen's problems, will vary, of course, according to the character of his business. A publication printer, with his plant so equipped as to take care of those periodicals which he serves and no more, obviously has little need for a salesman. In such plants the foreman of the composing room is really more of a contact man with the publisher-customers and their editors than the salesman, if there be one. It has happened in the case of some New York publication printers that a foreman has changed jobs or gone into business for himself, taking with him some of his employer's best customers.

While the propriety of this might be properly questioned, conditions vary somewhat from those in which a printing salesman peddles his "established trade." If a foreman by his efficiency so ingratiates himself with his employer's customers that they voluntarily follow him when he goes into another plant or into one of his own, it is usually his employer who is to be blamed for not making it worth the foreman's while to stay with him.

The printer doing general commercial work is perhaps, more than any other class, concerned with having a salesman or a sales force that will turn in a sufficient volume of business to keep his plant in profitable operation. Twenty-five years ago the mercantile houses *bought* their printing. Ours is the day of the purchasing agent who has to be *sold*. While some of the larger printing houses with sales managers in charge of the selling end understand the purchasing agent's psychology, the average commercial printer, usually an all-round craftsman, has little inclination to make a thorough study of his problem of distribution. Usually he has a one-track production mind, and the very idea of occasionally going out to rub elbows on equal terms with large potential buyers of his services sends



cold shivers down his back. Yet he needs orders to keep his plant running, and at prices that will yield him a reasonable profit. The ways that are to be used to get these orders are the salesman's business. Here is where the young man "with established trade" or "a large following" is given a welcome.

No matter how busy the head of such a commercial-printing establishment may be in routing and expediting work through his plant, he always finds time to listen to the small talk about other printers, a favorite diversion of many ink, paper, and machinery salesmen. This, plus perhaps a slightly more definite knowledge regarding the equipment and number of journeymen employed by other printers, results in a mental picture of the desirability of their list of customers which is often far from accurate.

But let one of these "established-trade" salesmen, looking for a fresh connection, mention as one of his former employers the name of a plant that happens to be one of those included in this mental picture, and very little else matters. For good measure, however, the applicant mentions half a dozen large buyers of printing whom, he modestly admits, he knows. He does not commit himself as to whether it was he who developed these accounts, or whether they were regular customers of his former employers whom he was permitted to call on for order-taking. References, even if inquired into—frequently they are not—will shed no light on a salesman's loyalty. In fact that is one virtue hardly to be expected by the printer who engages a salesman pretending to bring the "established trade" of a former employer.

The rapid growth of specialists in advertising and direct-mail printing has brought a new type of salesman into the printing industry. Here again some of the large plants, with well-organized staffs of copywriters, layout men, artists, etc., working under executives who have used extreme care in the selection of their aides, escape the pitfalls of the smaller establishments. Here we find the versatile creators of advertising ideas who combine with that gift—let them tell it!—an unusually high degree of salesmanship, but, as so many employing printers have found to their sorrow, far more ability to develop a long list of prospects who must be pampered with costly dummies and who are so fastidious in their tastes that it takes them many months to make a decision. Many of this class of printing salesmen are graduates from advertising agencies. By "established trade" they really mean a long list of prospects, more frequently than

not a high-sounding alibi for inability to obtain really worthwhile business.

Printing salesmen are paid either by a flat salary or by commission with a drawing account, or they receive a salary plus commission. Those who should be in a position to know say that the larger printing establishments having a staff of salesmen have found the flat-salary method the most satisfactory. When a man's sales warrant an in-

man's weekly income uniform over the entire year. He is therefore likely to be down-hearted at the very period when the state of business calls for good cheer, and overconfident when orders come relatively easy. As for the argument that a commission arrangement acts as the greatest incentive, they dispose of it by pointing out that annual readjustment of the salesmen's salaries on the basis of their sales record for the preceding year stimulates a man far more to do the best that is in him. Besides, printers who have had long experience in the handling of the salesmen say that when a man works on a straight-salary basis he is far more concerned about building up good relations between his firm and buyers of printing than when the personal element of his commission intrudes itself into his work, as it always will do.

Nearly all of the advertisements for printing salesmen "with established trade" mention commission or part commission as the basis of remuneration. A large percentage of the turnover in the selling end of the printing industry is accounted for by so-called "drawing-account artists," the pseudo-salesmen who proclaim impressively that they cannot afford to work for a small salary, but who bargain for as large a drawing account as they can possibly squeeze out of an employer by hypnotizing him with such phrases as: "If I don't turn up a thousand dollars' worth of business a week, I feel that I have fallen down." Such, after having drawn two weeks' advance against a commission account that is bare of credits, have the effrontery to state, when called on the carpet: "Well, you can't turn out the high-quality work my trade calls for. Good-bye," and repeat the same performance elsewhere. After all, however, is this not the working of the law of compensation, or the Seventh Commandment, which does not exempt a man's established trade from its protection in any way whatever?

The remedy for this state of affairs lies in two directions. In the first place, there may well be a "debunking" of the ideas of many printers as to the qualities that make a salesman. Personality and all that accompanies it, a pleasing address and the ability to express oneself in persuasive business English, refined manners and proper attire, are ingredients of successful salesmanship, but a man possessing all these qualities does not necessarily make a good printing salesman. What is more, a printing salesman may render excellent service to one plant and be a complete fizzle in the employ of another.

The outstanding successes as printing salesmen are not of the good-mixer,

**PRINTING SALESMAN.**  
To experienced man now engaged in selling printing successfully we offer the most modern equipment, plus cooperation, which is most essential to selling and satisfactory production; practically all varieties of printing; to a real salesman with references we offer a drawing account against a 50% profit arrangement; no brokers need apply; state particulars in writing for an appointment. W 867 Times Downtown.

**PRINTING SALESMAN.**—This is an opportunity for one who has business at right time to connect with an up-to-date plant, equipped with Linotype, cylinders, Kellys and bindery; in addition to regular commission on the business the owner will give an interest in the plant and share of profits; correspondence will be kept strictly confidential. B 132 Times.

**PRINTING SALESMAN.**—Real opportunity for salesman or broker controlling high-grade printing to connect with firm producing fine advertising printing; principals are advertising men; no salesmen now employed; write fully stating experience, class of work and volume; salary or commission. B 322 Times.

**PRINTING - LITHOGRAPHING SALESMAN** wanted by large manufacturer operating complete plant; splendid opportunity for experienced men with established trade; salary or commission; state age and experience. A. N. 136 Times.

**PRINTING SALESMAN.**  
Old-established, up-to-minute plant, has opening for experienced man with good following for high-grade work; UNLIMITED possibilities offered with WATSON COLOR process; drawing account and commission. T 429 Times.

**PRINTING SALESMAN** wanted in modern downtown plant now doing a successful business; a man with established trade who can add to volume; very agreeable arrangement for a reputable man; salary or commission; interview will be strictly confidential. V 833 Times Downtown.

**PRINTING SALESMAN** with active following; old-established modern plant; best cooperation and good opportunity given to right man; drawing account against commission; confidential. L 316 Times.

**PRINTING SALESMAN.** Good opportunity for right man drawing account.

You advertise for the other printer's trade—and he advertises for yours! Of these seven classified advertisements, each expects the applicant to provide customers

crease in his remuneration he is given a proportionate raise. The salary basis precludes all quibbling regarding the salesman's amenability to the rules of the house. If he is expected to report at the office before starting out on his day's calls, he does so at his employer's expense, which is not altogether true when part of his remuneration is on a commission basis. When he may be called upon to adjust some dispute, perhaps in no way arising out of an omission on his part at the time of taking the order, it is all in the day's work for which he is paid, no matter what his assignment may be.

Those who maintain the flat-salary system for salesmen say that the principal drawback of the part-commission basis is that it does not make the sales-

hail-fellow-well-met type, but are the quiet, unassuming gentlemen who can carry the ideals of their plant to the buyer of good printing and thereby render to the latter no less a service than to their employers. Some of these men have worked at the case, others in the business office. Very rarely does the type of high-power salesmanship that we hear so much of these days blend with the painstaking accuracy and solid knowledge that the successful printing salesman must possess. Just as the industry has solved the problem of how best to produce competent craftsmen, it may well address itself to intensive study of how it may

evolve the best possible type of salesman, indispensable almost as the latter's services have become under the present-day conditions in the industry.

This, however, should be preceded by a close examination of the attitude of printers as to their fellow-printers with reference to the inviolability of every man's established trade. Competition is the life of trade, but a competition that contemplates annexing another printer's trade through hiring one of his salesmen does not fit within the scope of business practices sanctioned either by the law of the land or the conscience of modern business. Such practices savor of the jungle!

## S. P. I.—Foundation of a Printer's Booklet

PRINTERS' printed advertising is scarce enough, to begin with. Too many of them advertise by printed pieces either infrequently or not at all. Of those printers who do use their own product in the manner they recommend to their customers, too many send out blotters or booklets poor in ideas or in

energy. And the S. P. I.'s? Well, they are nothing but the B. T. U.'s of printed salesmanship: sales-producing impulses. And there you are.

Utilizing this practical idea as the stonework, the Speaker-Hines company has built upon it a booklet which will compel the consideration and thought of the executive with goods to sell. The mental significance of sales-producing impulses is vigorous and persuasive; it pictures action yielding tangible results, a parade of goods from the stockroom. And the copy maintains this energetic atmosphere. For example:



Effective cover of the Speaker-Hines booklet, with title against a blue background

planning or printing skill. Therefore it is with pleasure that we turn the spot light upon one of the exceptions: "S. P. I.—the B. T. U. of Printed Salesmanship," a well-printed booklet founded on an idea, and advertising the skill and service available through the Speaker-Hines Printing Company, a well-known concern of Detroit.

The B. T. U.—as you will recall if your schooldays knowledge has stayed with you—is the British thermal unit, or unit of heat; in other words, the B. T. U. is a unit of result-producing

How many sales-producing impulses are there in the contemplated direct advertising? That is the test. Does every part of it—word as well as illustration—produce a selling impulse for the product advertised? If not, delete it for one that will.

When you determine the number of sales appeals for your product to be featured in a campaign, an advertisement, booklet, or folder, you will be able to determine whether your advertising comes up to the requirements of the situation by analyzing the number of S. P. I.'s in the campaign and each piece in it. The S. P. I.'s should equal the number of sales appeals to be presented.

Advertising low in S. P. I.'s will obviously fail, just as fuel low in B. T. U.'s will not prove profitable. This will force the preparation of advertising that is selling—and the recognition that any advertising that is not selling has no place in business.

The booklet was run in twelve pages, 5¼ by 7¼ inches in size, and including a heavy card cover. The cover title was printed in reverse on the white cover stock against a two-inch band of peacock blue, and this tone was carried throughout the booklet in the sub-headings. The pages were effectively enlivened by small corner sketches in the spirit of the text.

Speaker-Hines cannot escape benefiting from such advertising. Neither can any other printer who originates, or borrows from other fields of industry, keen ideas, and presents them to his customers and prospects in forceful, attractive printed pieces. He has proved two points: his ability to print, and his facility in locating the sales-producing ideas. And the customer seeks primarily these virtues.

## A Simple Research Department

By CHARLES J. POWERS

EFFICIENT and profitable selling depends more and more upon a knowledge of what the buyer's printing needs are and how printing can best be used by him. We are not all fitted to devote a great deal of time or expense to research work, but we can very simply find out something of the customer's business to our benefit.

One of the easiest ways is to subscribe to some of the trade publications concerning the lines of business of our customers. Reading of their problems of manufacturing, sales, and management, we usually can develop several ideas as to how printing can overcome these problems. Almost every trade magazine carries some articles as to what to do in dull periods, in inventory days, on slow accounts, toward an expansion of territory, on manufacturing problems, and on advertising, all of which contain hints of a printing campaign. The publications best qualified to help are those that pertain to the manufacturing in your city.

Go through your customers' plants if you can. This is easy, as almost any proprietor is proud of his business and his establishment. After hearing his local problems and reading his trade magazines for his national problems, you will be able to talk intelligently about his needs and not so much about the needs of your business. Keep these magazines on file and refer to them after you, your salesmen, and executives have read them.

Another file could well be kept of those printing-trade magazines which contain many good suggestions. In this file also keep various pieces of advertising suggestions issued by the paper mills and supply houses, along with various exchange pieces sent out by your local printers' association. Many of these contain valuable ideas.

This plan will at least give you a simple start with very little expense, and enable you to send your salesmen out with something besides their business cards as a talking point.

# We Quote Estimates on a Unit Basis

By WALT FILLANS

*Does the total price frighten off the prospect? It won't if you talk in terms of cost for each piece. Follow this practical method and increase your sales and profits*

**W**HAT will it cost for a thousand more like this?" is just about 90 per cent of the precludes to the selling efforts made over the counter in the front office. And it's about 80 per cent of the "guestimating" that transpires when the solicitor gives a price on a piece of printing.

The real salesman—never a "solicitor"—will refuse to answer that question. Regardless of what the "this" is, that question if it is answered with a question will enable you to take the customer out of his "buyer's market" and get him into the right perspective as a prospective purchaser of printing that will pay you a profit.

Too often the request for a quotation is not an opportunity for getting a job; it just gives the buyer a chance to check on a competitor's bid, who probably is going to get the job anyway. Therefore it is all the more important that from the very start you make a vigorous, aggressive effort to take full command of the situation.

Instead of offering theory, permit me to mention some practical examples which appeared as recently as this month. A shoe merchant came into the shop. My wife was out in the front office. He said, "What do you folks get for a thousand letterheads?"

In her politest manner she replied, "We can give you a very good grade of bond paper for \$6.75 and print it on twenty-four-pound paper, the best kind on the market, for \$7.50 a thousand."

"Huh," he grunted, "I can get 'em for \$4.50 a thousand in New York city!" and out stalked the old bear.

Later that day, after hearing about it, I fixed up a nice dummy. Using colored crayons, I fashioned a two-color idea in lettering with a layout borrowed from a sample book of bond papers, and then marched over to call on the shoe merchant and try to get his letterhead order.

"Mr. Jones, you were in this morning asking for a price on printing. We are not selling printing as such. I'm here to give you one thousand opportunities to sell one thousand pairs of shoes. A pair sells for an average of \$6.00, or a thousand sales mean \$6,000 on your cash register. Here is a letterhead that will coax your customers to come in and buy." I then flashed my dummy, which was mounted on bristol and covered with tissue.

"Not bad, but how much?" he asked.

"You can have that letterhead, in two colors, on twenty-pound bond, the drawing of the lettering, the two-color plates, and everything for three and one-half cents apiece for the first thousand and one and one-fourth cents each after that, and I'll give you an extra plate in one color so that you can use the name-plate in your advertising."

This impertinent merchant, glaring, said, "That's not the way I'll buy my printing! Never have bought that way, and I won't this time!"

I glared back, "No, but it's the only sound and sensible way to buy advertising, and if a good letterhead is not good advertising then an awful lot of smart people are making expensive mistakes in this business of getting business. Think it over."

The outcome was that I walked off with an order for 2,000 letterheads, getting \$11.25 a thousand and \$26 for the drawing and one set of two-color zincs. The latter is just a fair price, not affording much profit after I pay out \$7.50 to an artist, but I've closed up a customer, getting my price without a competitor having a shot at it.

Then last week we sold a six-piece post-card campaign priced by the unit.

Two automobile mechanics had opened a small shop and were using some announcement space in the paper. We fixed up six pieces of copy and laid out some neat hand-lettered headlines: "Do you bump-bounce over the rough roads?" "Smooth sailing after we have serviced your shock-absorbers"; "Frozen up for want of a winter front"; "See safely in a shower," for windshield cleaners; "Summer warmth next winter," for heaters, and "Is your car a sunshine model?" We next wrote a paragraph for each heading, designed a simple name-plate, and laid out the six pieces for post-card size, in neat and attractive form.

A letter-shop in town has a list of auto owners on the addressing machine, and we got a quotation of \$40 for addressing 2,000 post cards six times. Adding up our several costs, we decided to sell the job for \$150. Then came the call on the customer.

"Gentlemen, you can send out these printed post cards, using Uncle Sam's own stock and stamps, for under three

**THERE!**" said the Aggressive Young Executive, slapping a highly polished page proof on the Old Man's desk. "There! That's what I call a handsome advertisement. Modern. Class. Just what we need!"

The Old Man was calm. He viewed the proof quietly from where he sat. He leaned over, to shorten his range. He walked away two steps, to get the effect from a distance.

"Yes, it's handsome, Walter. It's handsome. How much does it cost us?"

The Aggressive Young Executive thought of the Two Black Crows, but instead of asking, "Why bring that up?" he made a quick estimate and said: "Oh, art work, copy, composition, plates, and everything will make it about four hundred dollars."

"I mean, how much to get it published?"

"Why, we're using a page in *Weekly Capers* at three thousand, in the *Thursday Post* at eight thousand, and in a couple of trade papers—about twelve thousand dollars in all."

"Well," the Old Man considered, "of course, twelve thousand dollars won't break us, and it is a beautiful layout. It's modern. A lot of advertising men will like it. It's a handsome advertisement, Walter. But I wish it weren't so damned hard to read!"

From an article by Lester Douglas in "Nation's Business"



cents apiece, getting your message regularly before the very people you want to reach, for we offer a selected list of prospects right in your territory."

After submitting the copy and also showing the complete plan, we pointed out that for \$150 they could shoot out a twelve-week campaign covering the next three months of business, and that when they had furnished us with the cards we'd do all the rest and bill 'em \$25 for each group of cards, and give them 2,000 home-delivered circulation. It sold, and sold quickly.

Now the type for the six pieces has been set, the first issue is up, and all we need do is change the heading and body matter, running them when we are ready, choosing our own ink, and saving a washup, too. Such jobs make friends and yield a good profit.

Just one more instance: A tree surgeon in the town has been floundering around, trying to advertise—trying hard to give his money away, with no takers. Actually so. He bought some letterheads, in one color, buying the best paper he could get and feeling satisfied because they cost him \$8.50 a thousand. Then a letter-shop helped him correct a letter that was multi-graphed. Next Joyce Kilmer's "Trees" was set up in the very best imitation of Roycroft and run in green and brown on tan antique cover, and the printer, our competitor, pasted a copy on his desk as a sample of his work.

The tree man stumbled into our office by accident; we are right opposite the post office, and he needed some return cards in a hurry for his multi-graphed letter. He discovered that he had forgotten to provide them.

The next day we were ready for him. Digging into a book of cover samples, we found a three-color picture of a country house with towering shade trees over it. We had thrown together a twelve-page dummy, 5 by 7½, with lightweight buff fly-leaf, heavyweight overhang cover in buff, and inside stock antique. Copying the tree picture with colored crayons, laying out the inside, and sticking in proofs from a cut service having tree pictures, we went out after our prospective customer.

"Came down to talk about advertising," was our self-introduction. And soon we had the ball a-spinning.

"Yes, I have contracts with Morganbelt, Rockersmyth, and Madame Soanso, the opera singer, and I want to get a couple more of these big estates," he said, and told me of some of his long profit and big prices. Then I flashed my dummy. I had to unwrap some tissue paper to show it, too, and I passed it over as though it were the Kohinoor.

"How much?" he inquired quickly.

"Twenty cents apiece, with a three-color letterhead and envelopes to boot, and we'll help you write the copy."

"Wow! Can't we use a cheaper paper and cut down the expense of this thing? That seems a high price."

"Surest thing you know," I answered. "But do you think you could get Madame Soanso to look at a cheap circular? Or get Mr. Morganbelt to pick up anything in less than three colors when he gets most of his advertising in four-color printing? You've got to compete with the advertising of thousand-dollar organs, four-thousand-dollar autos, and five-thousand-dollar yachts to get prospects' attention."

It was the quickest sale we had closed in a month, and the biggest sale this season. From now on we will work

on a basis of unit price, as we are convinced that it is the only safe course.

And when you quote a price on a unit of printing compare it with the size of the sales your customer makes. It will cure him of shopping around, because he will really enjoy paying out his money to somebody who understands him and his objectives.

A PARAGRAPH in the Victor dealers' portfolio, in describing the company's national advertising, reads thus:

"A de luxe presentation of the Orthophonic story, making a strong appeal to music-lovers. This advertising has tone and feeling in keeping with the prestige of the Victor name. Unusual layouts. Striking colors. Beautiful and simple typography."

**Printing**

In 1441 printing was discovered. At that time the past was a vast cemetery with hardly an epitaph. The ideas of men had mostly perished in the brain that produced them. The lips of the human race had been sealed. Printing gave pinions to thought. It preserved ideas. It made it possible for man to bequeath the future the riches of his brain and the wealth of his soul. When people read they begin to reason, and when they reason they progress.

Designed by H.D.L. Nidermaier Colonel Robert S. Ingersoll

A fine tribute to the art of printing executed in pen and ink by a printer,  
H. D. L. Nidermaier, King Printing Company, Bristol, Tennessee

# What Price Phonetic Spelling? A Price Perhaps Justified by the Results!

By ARTHUR A. SMITH

*In the November number Harry A. Lesser condemned phonetic spelling and gave his reasons. Mr. Smith presents the other side. Good reading for every printer!*

I HAVE just read Mr. Lesser's article opposing phonetic spelling. I perceive that he appreciates well the mechanical and financial difficulties that lie in the way of spelling reform. But he does not exhibit equal understanding of the truths back of the spelling-reform movement. In fact some of his statements indicate he is either uninformed or misinformed.

English spelling is condemned by the reformers because its letters have lost more or less completely their capacity to satisfactorily indicate pronunciation—the basic function of the letters in any alphabetical system of writing and printing. And while any alphabet capable of putting spelling into harmony with speech must change greatly the appearance of many English words, this change must be blamed upon the shortcomings of the English spelling.

Under the present conditions reform spelling has absolutely no chance for ousting English spelling suddenly. Mr. Lesser's emphasis upon this thought shows him to be an alarmist, or a man who has not yet learned to see truth. For English spelling rests purely upon ignorance, thoughtlessness, and laziness—three traits of human nature that cannot be changed in a day or a year. Habits alone are the strongest safeguard of English spelling. And the real problem before spelling reformers is to make people observe, think, and study—and then choose between English spelling as it is now and as it ought to be. Not an easy task.

The problem of twenty-six dialects in America is not an argument for English spelling, but against it. For, if our everyday written and printed words were trustworthy portrayals of what we all accept as standard American pronunciation, our public-school system, aided by phonographic records and radio broadcasting, could exert a tremendous influence toward uniform pronunciation within a short time.

Phonetic spelling does not offer any real difficulty to mature, intelligent persons, as Mr. Lesser claims, because the phonetic spelling and our actual speech would be in working harmony, and reason alone would render it legible—not memorizing, as is necessary with English spelling. Our adult ability to use English spelling correctly was won at a cost of perhaps two years of our total schooling—and we have been at it ever since, because every new word in reading or writing brings its problem of pronunciation and spelling. But phonetic spelling may be mastered permanently by anyone who is willing to try in a few hours' time.

Mr. Lesser's assumption that an innocent child hasn't capacity for a larger alphabet shows his ignorance of the real facts involved. For which is easier: to learn that the one letter *k* represents the sound *k* in the spelling of every word, or to learn which one of the twenty-one letters and letter combinations now representing *k* in English spelling shall be put into each word? Here follows a list proving that English spelling now represents this sound in twenty-one ways:

c	call	q	queen	k	kite
ck	lack	qu	liquor	ke	bake
ch	chorus	que	antique	lk	talk
ch	Bacchus	eque	sacque	kh	khan
cc	account	cq	acquaint	lke	Folkestone
cu	biscuit	quh	Urquhart	x	excise
se	viscount	ugh	hough	x (ks)	box

Disorder such as this is not confined alone to this sound. For eighteen methods now represent the sound *sh* ("she"); nineteen for *t*; sixteen for *s*, etc. Even counting *w* and *y*, each vowel letter now represents or helps to represent an average of eleven different sounds in monosyllables alone. And each vowel sound now receives an average of more than seven methods of spelling. So the truth is that the difficulty of memorizing the spelling of the one sound *k* in English spelling far exceeds the difficulty of learning an entire forty-two-letter alphabet.

Mr. Lesser sees the mechanical and the financial obstacles and embarrassments of spelling reform. But he has not perceived that it costs perhaps a hundred dollars a child more to teach and maintain English spelling in education than it would with phonetic spelling. And there are now twenty-five million children enrolled in American schools, making a waste of two and a half million dollars in American taxes for one generation of students.

And Mr. Lesser has not recognized that phonetic spelling would speed up education just as good roads speed up travel, permitting graduation at sixteen with as much knowledge, and perhaps with less exertion, than now at eighteen. Thus English spelling now wastes the earning power of students over sixteen. Reckoning their time at one dollar a day, the English spelling causes a national loss of four hundred million dollars a year to American homes. A large amount!

English spelling wastes type, paper, ink, and labor. Its silent and useless letters alone add forty-eight pages to every four-hundred-page book, or two hundred forty million dollars a year to the American printing charge. This waste alone would soon offset the cost of changing machines and equipment to those plants farsighted enough to favor the change and do this work.

Because phonetic spelling would employ fewer letters, it would permit one size larger type in the same advertising space, or better display with body type of the same size. And during a certain period in its introduction phonetic spelling would attract more attention to advertisements than would English spelling, because of its novelty, thereby justifying its greater initial cost and consequent charges.

Even though phonetic spelling came into universal use tomorrow in writing and printing, the English spelling would still be intelligible to those who

have mastered it, and books employing it would still have demand and value for several decades. And for that reason English spelling would still need to be taught in schools from the standpoint of reading, though not from the standpoint of writing and printing. And even this would offer immediate educational advantage, for in reading exact spelling need not be memorized, words may be guessed at to a large degree, but in writing and printing no uncertainty is now permitted.

All over this nation we are razing good buildings to construct better; we are junking good machines to make room for more serviceable ones; we are counting advantages and weighing them against costs. And the day draws near when Americans will do the same about English spelling. So if printers would rather have the reform-spelling movement engulf them suddenly, if they prefer to have their equipment rendered obsolete so speedily as to cause them financial distress, let them resist the phonetic-spelling movement until it reaches an explosive point.

Many educators of this nation favor spelling reform. Their sponsoring of the Revised Scientific Alphabet at Mobile in 1911 shows their sentiments. The prefaces of some dictionaries show the stand of our lexicographers. The reason of every intelligent American citizen condemns the English spelling. Practically every mistake that children make in spelling is in the direction of spelling reform. And it is only a matter of time when English spelling must give place to a better method.

So English literature in its present form is like the house built upon sand. Its foundation is spelling, and that foundation is rotten. English literature has carried this risk for centuries, and American literature carries it now. But there is an element of jeopardy involved that can be removed only in one way—by building a solid foundation to replace the rotten one.

So, to any mind that wants to face facts, just one problem is involved. What kind of a phonetic alphabet best meets the needs of our language? How many different speech elements shall we recognize as making the most practical analysis? What are the best symbols or letters for these? And shall we continue the uneconomical usage of three alphabets—lower-case, capital, and numeral—or shall we condense all these into one alphabet?

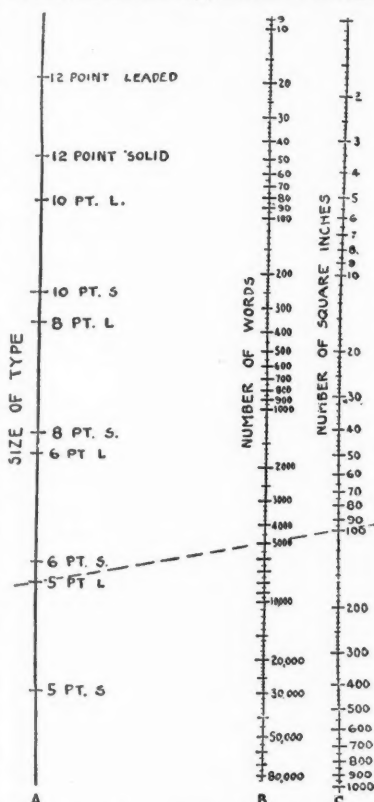
The printers of America have absolutely not a thing to fear from the phonetic-spelling movement. When the public sees its advantages to itself it will demand the change. But if the printers become the leaders in this

movement they can make the change gradually yet surely, planning it to develop over a certain term of years (not less than ten), and within this period new equipment could replace old as demand justifies. For both the lethargy of the public now, and the inconvenience of changing habits, should make it a movement that can be held pretty thoroughly under control.

The only reason that the spelling-reform movement now is not a greater problem for printers is that the public has not been impressed with its importance. But the time has come when such a change can be made in public sentiment, and it is now important that printers show themselves the friends of the movement, and not enemies.

### Handy Type Chart

The fact that many use long words and others, perhaps fortunately, know only short ones, makes hazardous the word method of computing the space that copy will require in type. In consequence of that and the ease with which the number of characters in typewritten copy may be ascertained, the character method is almost universally used. Where the number of words is known and the copy extensive enough



Convenient form of chart for computing type space required by copy

so that the average is not likely to be upset, the accompanying scale may be helpful. At the worst it will give the user a general idea, which is often all that is wanted in matters of this kind.

The dotted line, which here indicates any straight-edge that might be laid over the scale, shows that 5,000 words in five-point leaded cover 100 square inches. In same manner the straight-edge, shifted, of course, would show that in ten-point solid 5,000 words would cover 240 square inches. Inversely, in covering 500 square inches, something over 10,000 words would be required, as the table shows.

THE INLAND PRINTER presents this table without having checked it for accuracy, and without vouching therefor, but is confident that it will work out with reasonable correctness because of the source from which it was obtained. It appears in a booklet that was sent in recently by the New Zealand Master Printers Industrial Association.

### Lead Poisoning

Every now and then somebody brings up the matter of lead poisoning and "throws a scare" into those engaged in the printing industry. In a recent issue of a metal-trade publication the subject was discussed, and, among the occupations which use or handle lead or lead compounds, printing receives a mention. It is not our intention to underestimate the danger of lead poisoning, but rather to emphasize the fact that in the printing industry that danger is negligible.

Before one can suffer lead poisoning, the lead must first get into the system, either through swallowing it or by inhaling the lead dust in the air or in the fumes. Extensive tests made in a number of printing plants showed so small amount of lead in the fumes that arise from a linotype pot as to be practically non-existent. Remelting pots are usually hooded, and should be hooded, but even where this precaution is not taken the amount of the lead in the fumes that arise from the metal is very little. Stereotype pots are, as a rule, equipped with ventilating systems that draw off all the fumes, so that here too there is no danger of inhaling lead. And we have never heard of a case where anybody in a printing plant has been poisoned from type or metal.

Lead poisoning and its effect have been known for more than two thousand years. As to danger to printers, it is so very slight that the printing industry should not be included among its occupational risks.—*Heavy Stuff*, house-organ published by the United American Metals Corporation.



# Successful Weekly Newspapers Utilize These Circulation-Building Methods

By JOHN H. MILLAR

**A**SK almost any publisher of a big, influential weekly newspaper to tell you how he builds and holds his large circulation, and nine times out of ten he will start telling you the thing that he does not do.

"We have never had a contest of any kind; we have no field man; we have not really worked circulation," apologizes G. C. Terry of the *Polo (Ill.) Tri-County Press*. And yet his circulation of 1,850 just about equals the population of the town, and the paper costs subscribers \$2.50 a year.

"We club with no other publication; we employ no contests, give no premiums, nor in any other way deviate from the straight business methods," admits Schuyler L. Marshall of the *St. Johns (Mich.) Clinton County Republican-News*. But his paper, with a sworn circulation of 4,302 in a town of 3,925, is the largest rural weekly newspaper in the state of Michigan.

Now, if there are so many methods that successful publishers of outstanding country newspapers do not use to get and hold circulation, surely there must be other plans, no less specific, that they *do* use. Suppose we try to ferret out some of these plans, starting with the big *St. Johns* weekly.

"It has been proved here," continues Mr. Marshall, "that 'artificial respiration' is neither wise nor desirable when applied to newspaper circulation. Our methods are not spectacular. Everyday effort and unceasing, diligent work, followed over a period of years, will build up a reputation for reliability and stability that no sensational promotion can equal. That is our policy."

If the secret of getting results is found in everyday routine, what is this routine? Let Mr. Marshall describe it:

The *Republican-News* is and has been for years on a strictly pay-in-advance plan. All subscriptions are stopped promptly at expiration unless the subscriber mails a written request for extension of time on the blank provided at the bottom of the expiration notice, as shown. All subscriptions come due the first day of the month, this being accomplished by dating a new subscription as of the first of the month nearest to the date when it is actually made. Thus, in only one week in each month are substantial changes made in the mailing list of our paper.

A notice is mailed with a return envelope to the subscriber three weeks before his subscription is due. These are printed in advance, and the number is determined by counting expirations. The rate charged for this paper is \$1.50



**SCHUYLER L. MARSHALL**  
Publisher of the largest rural weekly in Michigan, whose system of building circulation is disclosed in this article

in Michigan and \$2.00 outside of the state, with fifty cents extra for foreign countries (principally Canada).

If the subscription renewal is not received by the last week in the current month a notice, "Your Time Is Up!" in thirty-point Cheltenham Bold caps., is rubber-stamped in red ink on the margin of the first page by the person running the mailer. This is an effective notice. It brings into the office many who have forgotten or neglected to heed the first notice sent by mail.

The following week, on the first issue of the month that the subscription expires, if the renewal is still missing, another notice, "Your Last Paper!" is rubber-stamped on the margin in red ink. This brings in more stragglers.

No paper is sent for the second issue of the month of expiration. This is positive and effective notice that the publisher means business, and it does not

offend because of the very full notice that has been served three times previously. Actual loss of the paper very often spurs into action the lady of the house, who is the real enthusiast.

Names removed from the regular or "live" mailing list are transferred to what is called the sample list. Several times a year, when it is known in advance that something of unusual interest is to appear in the paper, enough extras are printed to cover all or a part of the names on the sample list. These sample copies are accompanied by a "Just a Reminder" notice and a subscription blank, with the result that quite often a number of old subscribers come back again.

The *Republican-News* advertising man has days during the year when he is not rushed. These are spent in the country making a complete checkup on the sample list, getting names of new residents, relocating those that have moved to different farms, and calling on all who are not getting the paper. These visits are often the means of securing a large number of renewals.

"Possibly the greatest factor," concludes Mr. Marshall, "in getting and maintaining interest and loyalty to the home newspaper is volume of the strictly local and neighborhood news. The *Republican-News* has a corps of ninety country correspondents, representing as many neighborhoods and communities. There is an average of fifty of these correspondents' letters in the paper every week. Their contributions consist largely of personal items of interest to persons whose names appear, and to their neighbors and acquaintances throughout the county."

This publisher and his partner, C. S. Clark, Jr., and their various representatives are always active in civic, business, and community organizations. Mr. Marshall is now serving as president of the local chamber of commerce, president of the county fair, and secretary-treasurer of the fine \$172,000 county hospital, promotion of which brought such distinction to him and his paper a couple of years ago.

"Whenever and wherever it is possible to contribute to a program by material or talent, we do so," says Mr. Marshall. (He modestly refrains from mentioning that he has quite a talent for singing, and is in great demand

throughout that county as a soloist.) "The newspaper constantly champions community and agricultural projects, and through its publishers and representatives endeavors at every chance to promote the welfare of the county's main industry, agriculture. All of these activities collectively, toward which we have a sincere regard, are responsible for good will which reflects itself in increased subscriptions and more loyal subscribers in the community."

Let us now leave St. Johns and pass on to Polo, Illinois. G. C. Terry of the *Tri-County Press* has already told us what he does not do. But what does he do?

"Our dominant circulation policy," he says, "is to give our readers a paper that is worth more than the \$2.50 a year they pay for it." In other words, Mr. Terry believes that bargains attract buyers, and so exerts himself to publish one every week. The fact that his bargain price is a dollar a year more than Mr. Marshall's in St. Johns, also fifty cents more than the ordinary country-newspaper subscription price, lends additional interest to his success.

"It has always been my policy," continues this young publisher, "to see how much news I could produce in a given week, rather than see on how little I could get by. I know a lot of papers right here in our own territory that seem to strive to see how small an amount of news they can print and still hold up their circulation."

"In our issue of October 4 we used forty-seven headed local news stories, in addition to the personal departments, the correspondence, and my own special departments. Our issue of October 11 had fifty-four such headed stories; the last one, October 18, had forty-three."

"We ought to put more work on going out and soliciting circulation, I realize, but we have been giving our time to building up the reputation of the paper as a *newsy* sheet. Our circulation is 1,850; I think there is a possible twenty-five hundred to three thousand ahead. We sample prospective subscribers about once a month, with an invitation to come in. This ought to be enforced by a personal letter or personal call, if we had a field man. We are just working hard to print a paper with a full news coverage, and you know how hard that is. I think full coverage of news leads to full coverage in circulation."

M. F. Walsh, for forty years the editor of the Harvard (Ill.) *Herald*, takes about the same view of it—that, as it was expressed in this magazine last month, circulation follows news.

"I'm satisfied we could have four thousand circulation if we really went after it," remarked Mr. Walsh. "But we can't put in a new press for quite a while yet, because the telephone company upstairs has a lease on part of

change we ever made around here—it is a dull week when we don't set more than thirty-five columns of seven on eight point. This week, with a twelve-page election issue, we are setting more than fifty columns of news."

Mr. Walsh reached up and pulled out of a file a letter, brief and to the point:

HARVARD HERALD:

We see you are publishing the best paper in the county. Enclosed find check for two dollars for subscription.

E. P. SCHAEFFER & SON,  
Hebron, Illinois.

"This letter came yesterday," said Mr. Walsh. "Mr. Schaeffer is proprietor of the main general store in a town twelve miles away. I have often heard of him, but never met him till this noon, when I was in Hebron to attend a church dinner, and looked him up to ask permission to publish his letter in one of those little front-page boxes that we occasionally run about ourselves. Mr. Schaeffer told me that he had received a sample copy the week before, which is what prompted him to subscribe when he did."

"We don't send out samples regularly, but whenever we have some fifty or a hundred papers left over we send them out, either to people that I believe might be especially interested in something printed that week, or into districts where I think we ought to have more circulation. We do not follow these samples up systematically, but they do a great deal of good anyway."

"Each week we list the newly married couples and send them sample copies of the *Herald*, with short personal notes of congratulations and good wishes, inviting them to join our family of readers. How important it is to be the first newspaper to come regularly into a newly founded home was impressed on me forcibly when we took over the *Independent* four years ago. A lot of *Independent* subscribers told me after the merger that they had known for a long time that the

Harvard *Herald* really was thought a better buy as a newspaper, but that they had started taking the *Independent* when they were married, had done so ever since, and never could bring themselves to change. Many people let habit control them in these matters."

"So now we take special care to be first into the newlyweds' home. A personal note of four or five lines is better than any form letter, I think, and takes hardly any more time to send out. Usually I know some of the young couple's relatives or family, or we have them

#### CLINTON COUNTY REPUBLICAN-NEWS

In Michigan

\$1.50 a Year in Advance

St. Johns, Michigan

To

#### Subscription to

The Clinton County Republican-News

January, 1929 to January, 1930 ..... **\$1.50**

—We mail subscription statements two or three weeks before they fall due.

—If not renewed, we STOP the REPUBLICAN-NEWS after the first issue of the following month.

—This gives you plenty of time to renew.

—We sometimes offend some of our oldest subscribers by stopping the paper at expiration.

—Others are DISPLEASED if it is NOT stopped.

—Now, what we want to do is to please YOU. If you like the REPUBLICAN-NEWS, if you do not want to miss a single issue; please NOTIFY US.

—We will gladly extend the time a few weeks to accommodate old subscribers.

—MARK AN "X" IN THE SQUARE IN FRONT OF THE PARAGRAPH EXPRESSING YOUR WISHES.

☐ Enclosed find \$1.50 for which renew my subscription for another year.

☐ Please extend the time of my subscription one year and charge to my account. I will pay on or about.....

Name .....

R. F. D. .... P. O. ....

Notice sent readers of "The Clinton County Republican-News," St. Johns, Michigan, three weeks prior to the expiration of their subscription. The same form with the figures changed to \$2.00, printed on pink stock, goes to non-resident subscribers

our basement, too, and we can't push our circulation much above the approximately three thousand we have now without running into mechanical congestion every week.

"When we merged the *Independent* with our paper four years ago this October, we made up our minds to give folks more for their money in the way of a newspaper than they had ever had before. Where we used to set around twenty columns of news matter a week, eight on nine point, now, with an eight-column, twelve-em paper—the best

on our subscription list. If so, I refer to it in some way in the letter I send.

"We give the same attention to newcomers in the community. It is somewhat of a problem to get all of them as soon as they arrive, but there are various ways of doing it. There is an insurance man here by the name of Stahl—I call him 'Bloomington' Stahl, for that is where he came from several years back. What system that man has for locating new arrivals, I don't know, but he is a marvel at it. You see him everywhere; he was over there at Hebron at that church dinner this noon. He is always where the people are.

"I keep in touch with him, and so get many tips about new arrivals and possible new subscribers. We send them sample copies and individual notes of welcome to the community, including the invitation to take our paper and so learn all about their new neighbors. They appreciate it. If, in another community, no one on the order of 'Bloomington' Stahl is to be found, there are always the banks, auctioneers, trucking concerns, and the telephone, electric, and gas companies, from which information about new arrivals and changes of residence of old subscribers can be secured with very little trouble.

"We find that our subscribers appreciate it very much if we change their addresses right after they move, without their having to go to the trouble of notifying us. I do this by watching for news items in the paper that tell of changes in residence, and we have had many expressions of gratitude for taking this trouble, which is but slight."

In Mr. Walsh's office is an old scrapbook, now markedly yellow and worn around the edges, but remarkable because of a variety that is exceedingly rare. Probably not another exactly like it is in existence anywhere, though many a weekly newspaper would benefit by the use of the plan described.

In this scrapbook is pasted one clipping a year—a sort of annual ceremony. The clipping is from the first issue of each March, when there is published a single complete story, taking two columns on page 1 and continuing over into the back of the paper, giving detailed information concerning all the farm moves in the Harvard territory that spring. It names every farm on which there is a move, tells where the tenant is going, who is succeeding him, who is succeeding his successor in his old stand, and so on. The moves are grouped by localities in which they occur. On March 1, 1920, a high spot in the farm-move history of McHenry County, over two hundred moves were chronicled; last March not more than fifty such moves occurred.

Running all of these at once, just after the main moving date, is appreciated by the people of the community, and especially by the business men who deal with the farmers, Mr. Walsh explained. It simplifies and systematizes the newspaper's task of getting new subscriptions, and changing old subscribers from one route to another. It has proved a valuable innovation.

As Mr. Walsh has already reminded us, he is not overanxious to get many

took over the daily that had been competing with him—a new kind of merger! Since each country weekly has correspondents, Mr. Nelson's own story of his unusual success in using correspondents in circulation work is of more than passing interest.

"We have no free correspondents," he says. "We don't want them, because, generally speaking, they are not of any value to a newspaper. We pay all correspondents five cents a column inch



## Just a Reminder!

We Would Like to Send the  
Republican-News to You Each Week

This sample copy is sent you because you were once one of our subscribers. Somehow your subscription was not renewed and in that case the paper was stopped. (We always stop the paper when the subscription expires.) This blank is enclosed so that you may easily renew your subscription.

**FILL IN THIS BLANK AND MAIL IT TO US AT ONCE**

Clinton County Republican-News, St. Johns, Mich.  
Gentlemen:

Enclosed find \_\_\_\_\_ for which please send the Republican-News to the undersigned for \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_ R. F. D. \_\_\_\_\_  
Rates—1 year, \$1.50; 6 months, 75c; 4 months, 50c

**YOU'LL ENJOY READING THE REPUBLICAN-NEWS**

This form on pink paper is attached to sample copies which are sent out by "The Clinton County Republican-News" to those who neglect to renew their subscription on expiration

more than three thousand subscribers. His pressroom limitations, however, are not the sole reason for this conservative program. It is a question, he fears, as to whether additional circulation would bring enough added business to the advertisers to justify their paying the necessary increase in rates.

For example, the road from Harvard to Hebron, where that church dinner was held, is a bad one to travel, except in good weather. When a concrete highway to Hebron is laid, it may be a wise policy to reach out for two or three hundred more subscribers there, and expect the business men of Harvard to pay, through increased advertising rates, part of the cost of sending papers to Hebron subscribers. Until then Mr. Walsh's policy is to hold back. At any rate, this incident illustrates the close connection between the state and county road-building programs and the circulation-building programs of newspapers there.

"We find our rural correspondents are our most valuable allies in securing and holding circulation," says Edgar C. Nelson, publisher of the Boonville (Mo.) *Advertiser*. Mr. Nelson has built his paper from one thousand to four thousand, paid in advance, in only five years, and, some three months ago, he

for all news matter submitted by them and used by us, reserving the right to reject any item submitted. In addition we send each correspondent two copies of the *Advertiser* free, one for his file, and one for clipping items to be pasted in a scrapbook which is submitted to us on December 1, along with the correspondent's bill for work done during the year, based on a measurement of clippings in the book.

"We pay annually, on December 15. Most folks, and especially women, like to have extra cash at Christmas-time. Furthermore, when payment is made only once a year the check is sizable enough to loom large in the correspondent's mind and impress him or her with the worthwhileness of the year's work. Last December we paid out the total of \$842.55 for our correspondence, the largest check being for \$113.35. In addition to the five cents a column inch we award each year a cash prize of twenty-five dollars to the correspondent who sends in the most farm and stock items during the year. Thus we build our farm and stock page so that it possesses real reader interest.

"We use our correspondents as our circulation agents, allowing them fifty cents on each new subscription, and twenty-five cents on renewals. We keep



in constant touch with them by submitting lists of expirations in their territories, and urging them to send in lists of prospects for sampling. Most of our subscriptions expire in January; this year in that month we had one correspondent who sent in sixty-six renewals and five new subscribers in one letter, accompanied by a check for the net amount of the subscription money. The other correspondents did well, too. We do not employ solicitors, but depend

on our correspondents, but if you let me keep my force of men I will rebuild and keep right on going. I agree with him. If you will give me a well-organized force of rural correspondents, well trained and well treated, I have no fear nor worries as regards circulation problems.

"County correspondence is the most valuable feature in the *Advertiser*. On it we have built our business."

This negative side of circulation-building deserves more attention than

per's profits, and are going to insist before long that subscribers pay more, especially subscribers located at distant points. As business men we must admit that their argument is sound, and the quicker we put our house in order the better it will be for the newspaper-publishing business and for those whose advertising is an important factor to the publishers.

"The subscriber outside a trade area has value only to the extent that it



The front and editorial pages shown above are from a paper having a circulation of 4,302, which is considerably in excess of the population of the town in which it is published

entirely upon our correspondents, plus an occasional premium offer. [Mr. Nelson, the exception to the rule, has used occasional contests, which he conducts himself.] One of the best of our premium offers was a state map that cost us twenty-two cents, and went over big.

"Invariably we find it much easier to attain the saturation point in circulation where we have an outstanding correspondent, one who services his or her field consistently and persistently. People want service, and this holds good in rural journalism as well as in city merchandising. We continually stress this point to our correspondents—that they are really as much a part of our staff as are those who work right in the office, and that our success as a newspaper depends very largely upon their efforts to send news and subscriptions.

"A great manufacturer once said, 'You may destroy my plants and fac-

it commonly gets, states Roy L. Seright of the Harrisburg (Ill.) *Daily Register*. Recently Mr. Seright raised his subscription price to people outside the Harrisburg trading area from \$4.00, the prevailing local rate, to \$6.00 a year, two dollars extra being charged those who are so located that they cannot patronize the paper's advertisers. Even with this 50 per cent increase no dwindling of the list was noticed when the change was made. Even if there had been it would have made no difference, says Mr. Seright, for the profit on \$6.00 subscriptions from the far-off points is of no consequence, while the principle involved is truly vital.

"It is essentially unfair," contends Mr. Seright, "to ask advertisers to pay for sending the paper to people from whom they can get no possible returns. Advertisers are getting tired of hearing that they pay most of a newspa-

per's profits, and are going to insist before long that subscribers pay more, especially subscribers located at distant points. As business men we must admit that their argument is sound, and the quicker we put our house in order the better it will be for the newspaper-publishing business and for those whose advertising is an important factor to the publishers.

"The subscriber outside a trade area has value only to the extent that it

may profit a publisher to sell him the paper. If no profit is made on the subscription price, then all the value that that subscriber may have is lost. He has no value to advertisers. The tendency today—and it is the right thing to do, too—is to get away from lowering the subscription price; to increase it, rather, if anything."

In conclusion Mr. Seright does what we might have expected—he tells, as publishers are wont to do in talking about circulation, of the things he does not do, instead of what he does. Thus: "Contests and premiums will lessen the net subscription price received by the publisher. We have never employed them nor any other method except that of publishing a paper that we believe to be worth the price asked, and then demanding the full amount for it. We believe that this policy is the most profitable one we could employ."

# Facts About Color in Modern Printing

By FABER BIRREN

## III.—The Elements of Harmony

IT IS quite important to understand that color harmony differs to some little extent from color attraction. Plainly, harmony involves an appeal that has for its basis an attempt at beauty of an analogous and oftentimes subtle character. Attraction is clearly contrast, vigor, strength. Of course the two viewpoints are not completely independent. A piece of printed matter might be brilliant and spectacular, and at the same time harmonious. Yet, if one is to comprehend the strategies of color use, he will do well to keep in mind that a well-established viewpoint of color purpose should anticipate each individual color problem.

Emotional appeals differ from the struggles for visual attention. In one, harmony should be the goal. In the other, attraction and contrast should receive foremost consideration. Printed matter, as circulars, booklets, brochures, where the piece itself receives rather intimate attention, can perhaps be best designed on principles of color harmony. On the other hand, the full-page advertisement in color, the window or counter card, the blotter, the flier, where much disturbing competition must be met, can be worked out on principles of color attraction.

Color harmony, in the strictest sense of the word, means color analogy. Color attraction is the reverse; it means contrast. And because of this difference these two aspects of color use have been isolated in this series of articles. The printer will do well to hold the thought that if a decision as to the purpose of color precedes solution of a color problem his battle is half won.

In truth, the biggest secret of color use lies in this respect for a consistency of application. This fact has already been emphasized, both in the first general article on color and in the second article on color balance. Color harmony is demanded for beauty of appeal, and is not essentially useful for any effect other than an artistic one. Color attraction—to be discussed in the next article—covers the realms of power, visibility, and stimulating contrast. It is a separate study.

To understand the underlying working forces of color harmony, the factor of intensity must be appreciated. Color intensity, or saturation, as it is sometimes called (Munsell utilizes the term "chroma"), is the quality of a

color with respect to its purity as a hue, independent of value or relationship to black and white. A fully saturated color is a pure color without any element of grayness in it. Weakened in intensity, or saturation, it approaches gray; and the grayer it is, the less will be its intensity.

Refer to Fig. 1. Here is a scale of the intensities of blue. The tones vary from a clear purity to a dull and almost neutral gray. Yet the hue has not been changed in color character, nor the scale value lowered or raised.

Color intensity is a valuable force in two-color printing. With black and one hue, various harmonies can be gotten by changing the intensity and developing many variations in color strength.

The study of harmony can conveniently be classified into three groups:

harmony of scale. Note how mellow and rich the solidly tinted blue display appears. It is soft and pleasing.

Secondly, harmony of scale can be achieved safely with several hues. The light tints of various colors, or dark shades of various colors, rarely present discord, due to their weakness. In this case color selection does not become a serious thing. Generally, soft tones, hues of near values and intensities, are a reliable means to a harmonious end. The one caution might be to make sure that the hues used are not overconglomerate. Just for example, a general background effect of softness could be gotten with hues of similar values and intensities. Then one or two of the hues could be brightened and utilized in the full purity, placing them judiciously and sparingly.



Fig. 1—The element of intensity, or saturation, in color. The five tones in this scale of blue are of one value. All bear equal relationship to black and white. The sole difference is in their departure from purity

harmony of scale, both with reference to value and intensity; harmony of a dominant hue, such as is secured by the use of a tint block; and harmony of hues, or the analogy of all colors in full purity. These three classifications will first be described in order, then in combinations.

Harmony of scale, or tone, refers first of all to the use of one color in different values—light blue with dark blue, for example; and to one color in different intensities—pure blue with gray-blue. This is quite a simple method and will be found in common use. It is very valuable as a means of harmony when using colored stock. As has been stated in the first article, printing on colored stock involves many technical difficulties. However, when one color is used on a stock which is the tint of itself, color vividness is rarely sacrificed. Orange on buff, violet on lavender, will generally be successful because no detrimental conflict operates to dull the vividness of the ink.

Figure 2 will furnish a good means of comparison to show the beauty of

Harmony of a dominant hue does not very often find a place in the use of color in printing. In a word, beauty of color can usually be attained with a tint block. A yellow tint, for example, printed over a conglomerate combination of vivid hues, will tend to tone them and adjust their color character toward one definite atmosphere. With the yellow tint, red, orange, and yellow itself would be made mellow and also slightly deepened. Blue would swing toward the green. Violet would grow dull because it is opposite yellow. The same effect takes place with tint blocks of the other hues.

Harmony of hues is the most significant application. It involves the use of colors that have analogous characteristics. In the first article of this series, color adjacents were mentioned. It will be well to review them again. Among the primaries the adjacents of red are orange and violet; the adjacents of blue are violet and green; the adjacents of yellow are green and orange. Among the secondaries the adjacents of orange are yellow and red;

the adjacents of violet are red and blue; the adjacents of green are blue and yellow. Simply, the adjacent colors come prominently into play in the harmony of pure colors. And because they introduce close relationships of hues their general effect is usually mellow and agreeable to the eye.

Nature is quite alert to the use of adjacents in color schemes. The petal of a rose will swing from red to orange

would be very bold and could not truly be spoken of as harmonious.

Adjacents are mighty important for color harmony. They work well on colored stock as well as white stock. An added advantage is that they tend to give one definite impression, or emotional association—of warmth or coolness, activeness or passiveness—which is not possible with contrasting hues. This creates atmosphere. Red with

pression of color, especially in this day of endless search for the unique, the potent, the psychological.

With a colored stock, adjacents can many times become the color scheme. An orange or warm buff, for example, might take decorations in a brilliant red, and the type matter in deep violet. Here red would become the main hue, and the orange stock and the violet type, the adjacents. In addition, good

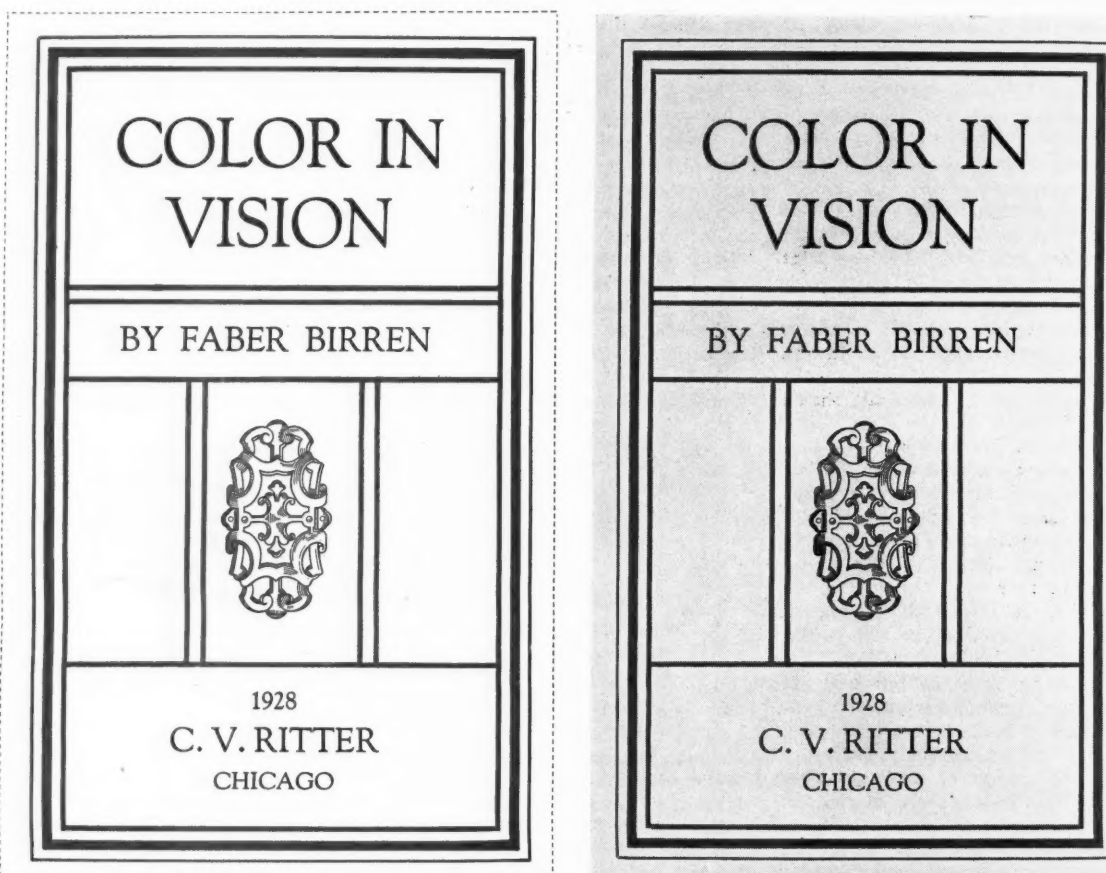


Fig. 2—An interesting harmony of color can usually be attained with one color utilized in two different tones. Note how the blue background (which might represent a tinted blue stock) is agreeably harmonized by the deeper blue

and violet. An orange nasturtium will more than likely show touches of an orange-red and an orange-yellow. Color iridescence in the wings of butterflies and the feathers of some birds will, in many cases, reflect blue at one angle, green at another, and violet at another—their adjacents.

The use of analogous hues for color harmony in printing is one pretty efficient rule to follow (if any rules can be applied to color use). If a pure red were selected, for example, a good harmony for it would be orange or violet. Green, in this case, might be good for contrast, although such a combination

orange and violet is generally warm. Blue with green and violet is generally cool. Yellow with orange and green is advancing. Violet with blue and red is more or less retiring.

These adjacents, beyond beauty of harmony, offer a second quality of definite personality. And the application of this personality is more than evident on study. If an effect of friendliness and warmth were desired, orange with its adjacents would be strategic. Green with its adjacents would be clear, cool, fresh. Similar atmosphere will also be found in each combination. There is more than ordinary utility in this ex-

typographical balance could be maintained by watching carefully the differences in value. As described in the second article, the three colors—the buff, the red, and the violet—could be equally removed in color value so that an agreeable optical stability could be achieved. The stock would be the highest value, the type the lowest value, and the red fixed in hue to approximate a happy medium.

These several details of color application typical in printing are things to be considered for the best of effects. Because mediums of color use differ, general rules or systems cannot be



universally used. Thus, in printing, the various factors individual to its limitations and purpose must be isolated and comprehended, and each problem approached from the printer's standpoint. No other method of approach will prove so logical. Such questions as balance, the technical difficulties of printing on colored stock, and the like are not encountered by interior decorators, artists, or textile workers. So it is that color applications in printing are entirely unique.

In realism the use of adjacents brings up one significant illusion—the influence of the after-image. In the first article some mention was made of the fact that white tends to make color seem dark, and that black tends to make color seem light. This change, however, is independent of shifts in hue or color character, other than up or down a black-and-white scale. The after-image, on the other hand, definitely affects hue itself. It will make red appear violet, and yellow appear greenish—depending on colors used.

The after-image, briefly, is the visual reaction that one receives upon

low, the after-image of red, which is green, will mix with the yellow, giving it a greenish tinge. Likewise, the after-image of the yellow, which is violet, will give the red a purplish tinge. In other words, both the yellow and the red will tend to swing away from each other in color character. These same demonstrations will take place with other combinations. The opposites, of course, will not be influenced, because in such a case the after-image is directly offset. That is, red and green areas, for example, bring up after-images of themselves, and added color strength and vividness are the result. Reference to the printer's color chart will prove helpful in anticipating results along this line.

The influence of the after-image does not generally have to be given any thought at all when the application of color is for purposes of beauty, emotional appeal, or attention. It must mainly be considered only when the printer finds himself obliged to match color exactly, or to portray realism. A luscious, rich-brown chocolate bar will appear more delicious if placed in a field of green than it would if placed in a field of red. This is because the red after-image of the green will tend to make the chocolate color yet more rich, while the green after-image of red would tend to conflict and give the chocolate color a dull, grayish cast. This simple example will serve to show some of the advantages and disadvantages that attend the after-image.

Harmonizing color with tinted stock has received much attention in recent years. Many theories and systems have been advanced that have proved useful. Beyond the use of adjacents as a happy means to an end, as mentioned above, there is another simple plan, original with the author, that will repay study. Primarily the difficulty of color use on the tinted stock centers around the problem of pigment conflict—the fact, for example, that combinations of opposite colors become dull. For this reason, some amount of care must be taken, and preference in many cases given to schemes that are analogous. The analogous scheme usually retains a satisfactory brightness and purity of hue, so desirable in keeping the appeal of printed matter within the bounds of freshness and clarity.

The method of harmony with colored stock here described makes practical use of the printer's color chart. To understand its intricacy the chart must be kept in mind. The plan, as follows, should be found quite simple. First of all, the exact hue, the tint or shade, and intensity of the stock are located on the color chart. Say, for ex-

ample, that the stock is a warm buff and lies at a position on the chart midway between the pure hue of orange and neutral middle-gray. Refer to Fig. 3. The color of the stock is indicated by the black spot. With this decision made, a straight line is then drawn across the chart, through the black spot, with the single exception that it shall not touch or trespass upon the middle-gray central area. This line may

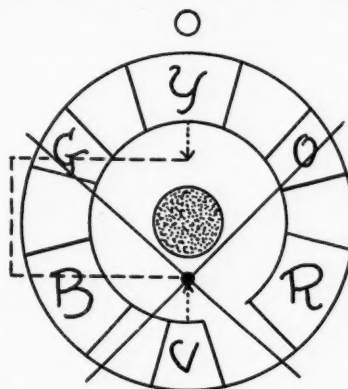


Fig. 4—An illustration similar to Fig. 3, utilizing lavender as the key. In this case, owing to limitations of the chart with reference to color value, the intensity of violet, or lavender, alone is considered, and the possible harmonizing scheme developed from a point between violet and middle-gray

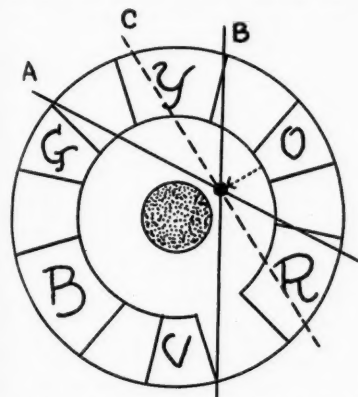


Fig. 3—A method of harmonizing colored stock, using a pale orange, or buff, as an illustration. After its approximate intensity is established, as indicated by the black spot, a straight line is drawn, but limited in direction by the middle-gray area, which must not be trespassed upon. In this example the two extreme possible combinations to harmonize with the buff stock consist of yellow-green and vermillion, and orange-yellow and purple. Intermediate combinations could, of course, be chosen

viewing a particular color. When one glances for a few moments at an area of red and then transfers his attention to an area of white, the sensation of green will be experienced. Simply, all hues bring up this after-image, and the after-image, mingling with other colors that lie near by, will blend with them and modify them accordingly.

To demonstrate, when an area of red is placed next to an area of yellow,

then be swung to left or right, always being kept clear of the middle-gray. In line A on Fig. 3 one extreme is indicated that shows a harmony of yellow-green and orange-red, or vermillion, for the orange-buff stock. Line B shows the other extreme, a harmony of an orange-yellow and red-violet, or purple. Intermediately more straight lines could be drawn, one of them, of course, running through the exact adjacents of orange—yellow and red (line C).

This is a simple method of harmony for colored stock. It operates effectively with any hue. Its big advantage is that it always develops color schemes which are analogous and which, consequently, work well on the colored stock without any great degree of detrimental conflict to spoil the effect being sought in the completed job.

To review the method, observe the following three rules: (1) Decide the position of the stock with reference to its hue and its nearness to the middle-gray in color purity, or intensity. (2) Lay the line, using the location of the hue, as in 1, as a central point. Swing the line to left or right, but do not cross the area of middle-gray. (3) The color scheme may now be chosen, and will exist on the chart on the side nearer to the color of the stock.

One difficulty may be encountered in the fact that the color chart is not exhaustively dimensional in its allowance for color value. For example, a lavender stock might have a value that is above the middle-gray in its nearness to white. In this case, as shown in Fig. 4, the element of value would have to be disregarded, and the intensity of the hue fixed with sole reference to its approximate departure from purity. Thus, as in Fig. 4, the lavender could be located at the spot indicated, and the line placed accordingly. The possible scheme would lie between the one extreme of green and purple and the other of orange and blue-violet.

Color harmony based on this simple method is quite apparent. Hues that are related will always be disclosed. With the lavender and its possible harmonies, just described, the green and the purple would provide a pleasant though not disturbing contrast. The lavender stock, having both blue and red in its makeup, would have definite analogy to the blue in the green and the red in the purple. Again, the harmony of orange and blue-violet with the lavender stock would be apparent for the same reason, inasmuch as the orange contains the red element of the lavender, and the blue-violet contains the blue element of the lavender.

In any scheme designed through this method, intensities and values could be adjusted for such purposes as balance. That is, to elucidate the combination of green and purple as a scheme for lavender, in this illustration the type might utilize the purple lowered almost to black, and the green might be made quite brilliant. Obviously the element of balance could here be brought into prominent play. The one extreme in value would be the lavender stock, the other extreme would be the deep purple, and the intermediate step the very brilliant green.

It is hoped that the above brief discussion of harmony with reference to colored stock has not been overcomplex. Perhaps the printer will do well to go over the facts with a bit of deliberation. By experimenting with the chart in the manner outlined, he will be able to achieve a practical and profitable familiarity with color use and its harmonious possibilities. In fact, with a logical amount of understanding he can almost assure success by doing a small amount of figuring with his pencil and paper—even before he makes any attempt at actual demonstration and proof with hues and inks. No doubt, with a working knowledge of his color chart and such methods of harmony as are defined in this article, he can save many hours of experimentation and disconcerting guesswork.

He will, at least, find himself upon the right trail, properly equipped to handle the medium of color intelligently, and knowing at all times what is there to achieve, what is there to avoid, and the possibilities that exist.

Next month the elements of attraction will be discussed, contrasting the esthetic phase of color use with the

problems of attention, visibility, and psychological appeal. A timely mention of modernistic influences will also be included. The present article and the one following should serve to instill in the printer's mind the fact that color purpose qualifies the application, and that a strategic application guarantees the success of the result.

## Making Use of the Mailing Wrapper

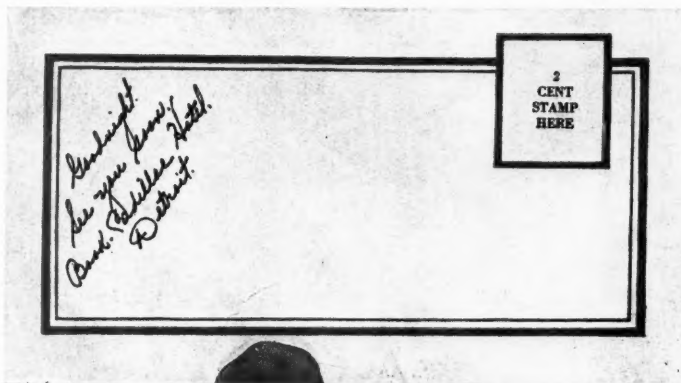
IT IS one matter to produce a booklet which tells its story piquantly, pictorially, colorfully—with a zest compelling the sophisticate to read on to the end despite himself. It is even a greater thing to send out that skilful booklet in a mailing wrapper which is in itself a forceful sales circular.

Such is the mailing piece now being distributed by the Book-Cadillac Hotel,

vention. They gave us orchestras so sweet. They polished our floors so Columbine and Harlequin can dance and laugh the whole night through.

They gave us sleeping-rooms, beautiful, comfortable, pleasant rooms, smart, twelve hundred of them, for twelve hundred to two thousand of you. All of them have bath; all are airy, outside; all are above the seventh floor, and all music and revelry are below. They are quiet.

These booklets are sent out by the hotel to the prospective guests, and are also made available to the guests of the



One of the two types of mailing wrappers used

Detroit. The booklet is just a friendly means of "selling" you the friendliness and comfort of that fine hostelry, and it does it well within an area of twelve  $3\frac{3}{4}$  by  $6\frac{1}{4}$  pages of text and picture, printed in red, powder blue, and black on white stock. The pictorial effects are unusual and charming. The page headings have character and zip, and so has the copy. The atmosphere is as successful an ink-and-paper translation of Book-Cadillac atmosphere as the most exacting buyer of printing could require in a business-building booklet.

The page captioned "Even in Our Youth, at Our Very Beginning, We Were 29 Stories Tall" is too good for you to miss. Let us borrow just three paragraphs as a sample:

They made us big, big and tall, to take care of all who came to stay, so that we could be hospitable and able and comforting and gracious to wayfarers, even to many wayfarers, even though these many voiced longing and need and preference for odds and bods of things.

They gave us great banquet rooms and a summer garden and lecture halls and spotless kitchens up and down stairs, to feed and satisfy the hunger of the wise of earth, even in con-

house who wish to mail them to others. In the former case the front of the wrapper bears a short message from the hotel. Speaking of the wrapper:

This feature consists of a two-fold sheet of the same vertical measurement as the booklet, and printed in the same colors. One fold of the outer side is used for the address; the other two contain pictures and text advertising the Book Tower Garage opposite the hotel. On the inner side is a spread picturing Washington Boulevard and the relative location of the hotel, and presenting enough catchy, readable copy to indicate the hotel's dominant position among the important institutions of Detroit. A round sticker seals the wrapper securely and yet is readily broken. Every inch of this wrapper counts toward the objective in view, and the complete mailing piece is a worthy specimen of intelligent planning and execution. This direct advertising was prepared by Oren Arbogust, advertising counselor, of Chicago.

# Governmental Economies in Printing

By WALDON FAWCETT

*Economy in the Government Printing Office conserves the taxes you pay and suggests savings for your own plant. You'll benefit from this authoritative article*

IT IS a safe guess that when the Bureau of the Budget was set up to ration the United States Government expenditures no member of the printing industry foresaw any personal benefit to himself; unless, of course, you count whatever of blessings may come indirectly in restraint of taxes through the curb upon extravagance. The more was the surprise, then, in the disclosure that the Bureau of the Budget is making constructive contributions on the science of management that are quite as valuable to private business men as to Federal officials.

Explanation of this unremediated missionary work is found in the fact that the Bureau of the Budget has set up comprehensive machinery designed to effect economies of administration and also of operation. This contact extends to every department and establishment of the Government. It has turned Uncle Sam's plant at Washington into a gigantic laboratory for the discovery and testing of savings and short cuts. At least once a year inventory is taken, and the result for the current year is especially impressive as to economies at the Washington plant.

Not all the discoveries in operating economies that result from this scrutiny are adaptable to printing plants and kindred establishments. Many of them have at least the germ of suggestion. For example, some printers may find a hint in the departure whereby the Bureau of Engraving and Printing is plating currency in eight-subject sheets instead of four-subject size. Although no more than 85 per cent of the total output of the paper money is now being plated on an eight-subject basis, the saving in this past year by the dimensional doubling-up has been estimated at about forty thousand dollars. This impulse to increase the unit of production has been introduced in the other governmental printing jobs. One of its big tasks is the production of physicians' prescription blanks for the Prohibition Bureau. Instead of turning these out by the plate-printing process, six-subject, this past year, the Government switched to the offset process, using eight-subject sheets. This will save about eighteen thousand dollars a year.

Typical of Uncle Sam's everlasting search for economies was the recent trial, at the Bureau of Engraving and Printing, of a plan for the substitution of wiping paper for long muslin wiping rags in the servicing of flat-bed and rotary presses. Although the success of this substitution appears to be sure, the change is being made gradually, the wiping paper being used at the present time on 40 per cent of the presses in operation. The use of wiping paper will relieve the Government of the necessity of operating its rag laundry, where the muslin rags are reconditioned by being washed and starched. The present partial substitution of wiping paper has cut the cost of operation thirty-five thousand dollars a year. When wiping paper is used on all the printing presses the saving will amount to fully one hundred and seventy-five thousand dollars annually.

At the Government Printing Office not a few of the recent "discoveries" are attributable to the policy which encourages invention and exploration by employees, with suitable recognition or reward for ideas that prove practical. A saving amounting to several thousand dollars this first year accompanied the introduction of automatic oilers, designed by employees for use on monotype casting machines. A saving of two thousand dollars is accredited to a new method of casting metal lock-up furniture, and as much more is ascribed to a new system which reduces the amount of labor required in making recasts on monotype casters.

Taking the same medicine that the Department of Commerce has prescribed for private business, the Government, via its General Accounting Office, is steadily pushing the work of standardizing accounting forms. Recently the reform movement has been extended to the documents used in connection with the publication of Government advertisements in newspapers and the payments therefor. For this routine a set of four forms has been devised. These comprise the statement of advertising rates, the advertising order, the original public voucher for advertising, and the memorandum public voucher for advertising. It is also claimed that this compact set of forms

will result in considerable saving not only in printing but likewise in handling, examination, and auditing.

Just here it may be noted that the Bureau of the Budget is the moving force behind the continuing movement for the evolution of standard forms, which has communicated its influence so forcefully to the private fields of commerce and industry. The definite work of standardizing the necessary printing forms for routine use is the joint effort of the Interdepartmental Board of Contracts and Adjustments, the Interdepartmental Board on Simplified Office Procedure, and the Permanent Conference on Printing.

So effective has the standardization of forms proved in reducing printing costs, in saving time, and in relieving the printing plants of the congestion of plates that it is the intention to extend the use of standardized forms as rapidly as possible. Upward of forty different forms have been put through the mill of cooperative revision by the group above mentioned, and are now produced in quantities. As typical of the character of these forms there may be cited the requisition for printing, lease for real property, blanks for estimates, personal history, service record card, report on shipments, request for routing, telegram blank, invitation for bids, instructions to bidders, contract, performance bond, drivers' report, and claim for accident damages.

An adventure in concentration that has resulted in considerable saving—some seventeen thousand dollars in a year, to be exact—is the reduction of varieties of sizes and qualities of envelopes purchased under the Government contracts. In addition it was also found possible to cut costs to the tune of twenty thousand dollars annually by the adoption of a standard window envelope for check payments. One of the proudest achievements of the Permanent Conference on Printing in its team-play with the Bureau of the Budget was concerned with standardizing of styles of blank books. As made up for the year 1928, Uncle Sam's shopping list carried blank books in 6 sets of dimensions, 5 styles of rulings, 4 numbers of pages, 3 styles of indexing or paging, and 2 kinds of binding



—a total of 375 different specifications. The Printing Conference has worked busily with its knife during the year, and as a result the blank-book selections now number 11 instead of 375, and all are manufactured in quantity.

Legal printers are due to feel in most pronounced degree a phase of economic reform which has been prosecuted this past year by the Department of Justice, aided and abetted by the Bureau of the Budget and its subsidiaries. For many months past the Department of Justice has been engaged in a study of the various forms used in the Federal courts with a view to adopting standardized ones which would reduce cost, enable the Department to render better service to the courts, and reduce the handling operations. Thus far the staff has standardized 46 forms, each of which has displaced 91 forms. In other words, 46 forms have taken the place of 4,186 forms. The saving on each form is placed at \$240. Thus, on the basis of the first year's business, this closer formation has resulted in a saving of \$11,040. Another constructive economy, meaningful to one section of the printing industry, has been affected by the adoption of a loose-leaf docket for use by United States attorneys and the clerks of all Federal courts. This will displace the permanently bound docket—one pattern in the new style to replace sixteen versions in the old.

A governmental project that has a direct reaction upon the printing industry is found in the campaign inaugurated in 1928 by the Post Office Department to reduce the number of letters sent to the Dead Letter Service for disposition. This attempt to practice economy through elimination of waste was prompted by an analysis of the monthly reports of the four dead-letter branches of the Post Office Department. This examination showed that over 50 per cent of all letters transmitted to the letter morgue as "undeliverable" contained circulars or advertising matter mailed under first-class postage rates in plain envelopes.

Since it was thus apparent that so much of the mail doomed to destruction originated with business concerns, there was apparently an opportunity to turn many of them to the Post Office Department's view that the greatest single step that may be taken for the conservation of printed matter is to be found in the habitual use of a mailer's return address on all mail. As a means to this end, the department has in recent months sent a persuasive letter to every direct-mail advertiser immediately upon advice that undeliverable advertising matter of that firm

is going into the discard. At the same time the local postmaster where the mailings originate is directed to call upon the mailer and explain fully the department's position, and then urge that preventive steps be taken.

When this missionary work was undertaken to extend the use of printed "corner cards," the best that the department hoped for was that possibly 50 per cent of the mailers interviewed might be converted. To the surprise of the officials, the reports from over four thousand interviews to date show that nearly 85 per cent of the advertisers who have been appealed to have agreed to have their return addresses appear on all future mailings. It is recognized that the fulfilment of these promises will in some instances be delayed because of stocks of envelopes on hand to be used before complying with the rule which calls for a printed source-card on every cover which goes into the mails. Even so, it appears that during the seven months that have elapsed since the starting of this campaign a decrease has been effected, under the

total for the corresponding period a year ago, of 1,297,000 pieces of undeliverable circular or advertising material. Another departmental campaign of the current season which, while it benefits the Government, plays into the hands of printers is that which seeks to induce all patrons of the domestic-insured and C. O. D. services to adopt an address label of uniform type.

Printers who desire to check up on their own purchases or who publish stock catalogs of any kind for customers are likely to derive unexpected benefits from a governmental project that is on the eve of realization. For years Federal specialists have been at work upon a Federal standard stock catalog which is designed to reduce to a common terminology all commodities purchased by the various branches of the Federal Government—the biggest business institution in the world. Copy for this super-catalog is now practically complete, and it only remains for Congress to provide the necessary authority for printing and distributing this model of loose-leaf catalogs.

## Collecting Slow Accounts and Bad Debts

By CHARLES J. POWERS

A GREAT many theories and systems have been evolved and tons of paper have been used to tell of the best methods of collecting slow accounts or bad debts. All accounts which run over sixty days, unless specially arranged, come under these two classifications—slow accounts and bad debts—one being collectable in time and the other one doubtful. The first one, the slow account, must be handled differently from the bad account. A slow account can be hinted at, while the other must be shouted at.

On slow accounts try a small humorous sticker. In the spring, let's say, use a little sticker illustrating house-cleaning and a few simple and pleasant words asking for a cleanup of the account. In the summer you can humorously state that his little bill is holding up your family's vacation. The fall and winter can be described very nicely, and should carry a smile at the beginning but a little strength in the few words of request.

Now for the bad account: That requires more force; it is written to someone you don't give a continental about, anyway. First, I wish to discount the idea of sending a series of forms to such people or to anyone in collecting such accounts. I believe in telling the story in one, and only one, letter. The kind of a letter I would

suggest, which has produced good results, is as follows:

Dear Sir:

Last February, which you will recognize as being over five months ago, you ordered and received some printed matter from us, which apparently was entirely satisfactory. However, you have failed to pay the bill, although we have sent you requests regularly.

We are associated with other printers in this community and various credit organizations, and if necessary we can communicate with them on credit matters, which might be of considerable embarrassment to you.

The time for a lenient attitude has now passed, and we will expect to hear from you as to some satisfactory arrangement within the next forty-eight hours. Otherwise we will take whatever legal steps are necessary to collect this account, although they may create additional expense for you.

Please understand this is the last and only letter you will receive from us before taking action.

This letter contains, I think, almost all that a collection letter in a situation of this nature requires. The non-paying customer is reminded as to the length of time he has had the printing. He is reminded of the opportunity to complain if anything was wrong. The strength of the concern writing is demonstrated by its connections. He is told of the next procedure, which is a threat that must be carried out if it is to have any effect in making collections.

If no result is obtained this account should then be placed in a small-claims court for action, if you have one in your city, or handed to some lawyer who handles such accounts.

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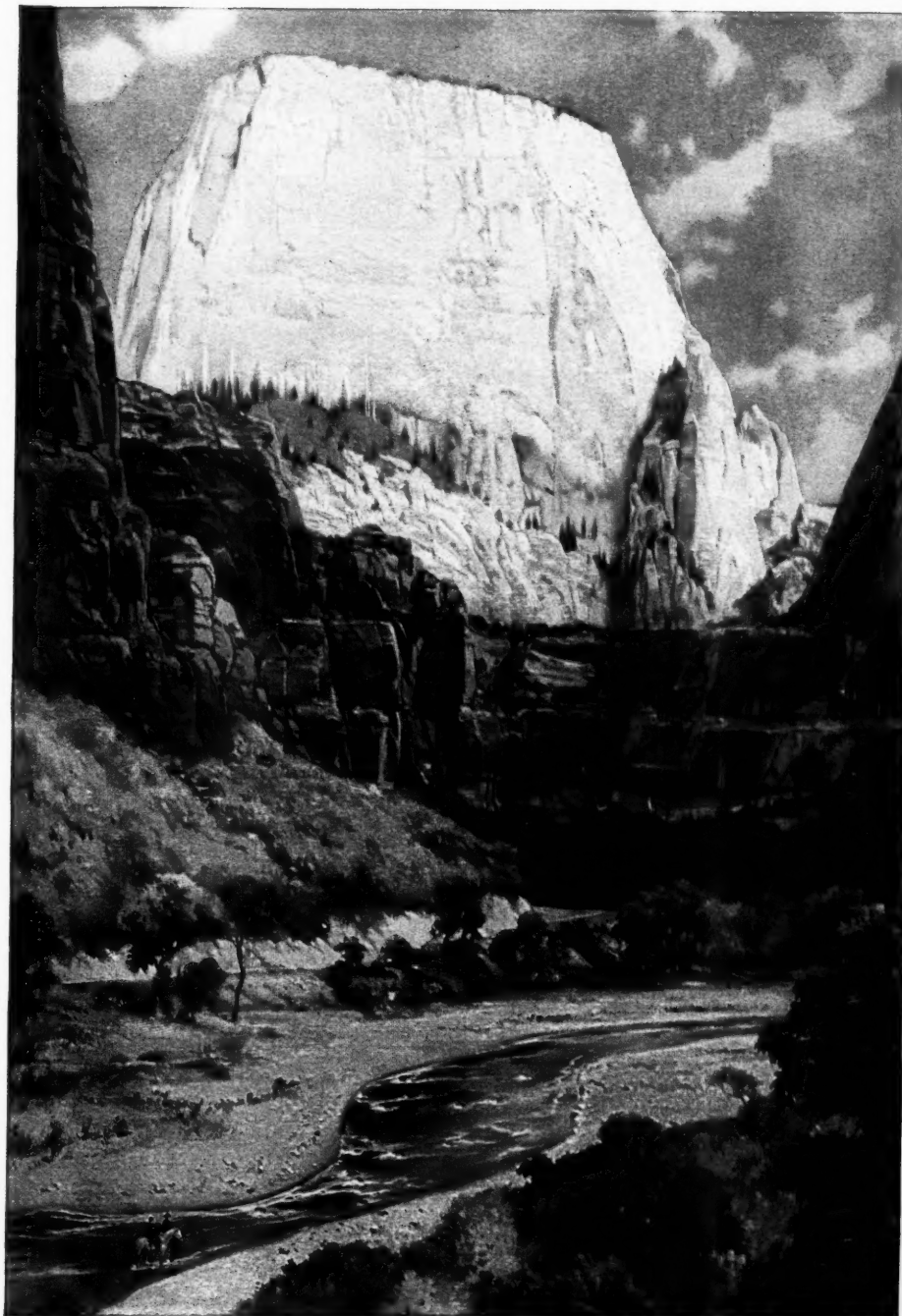
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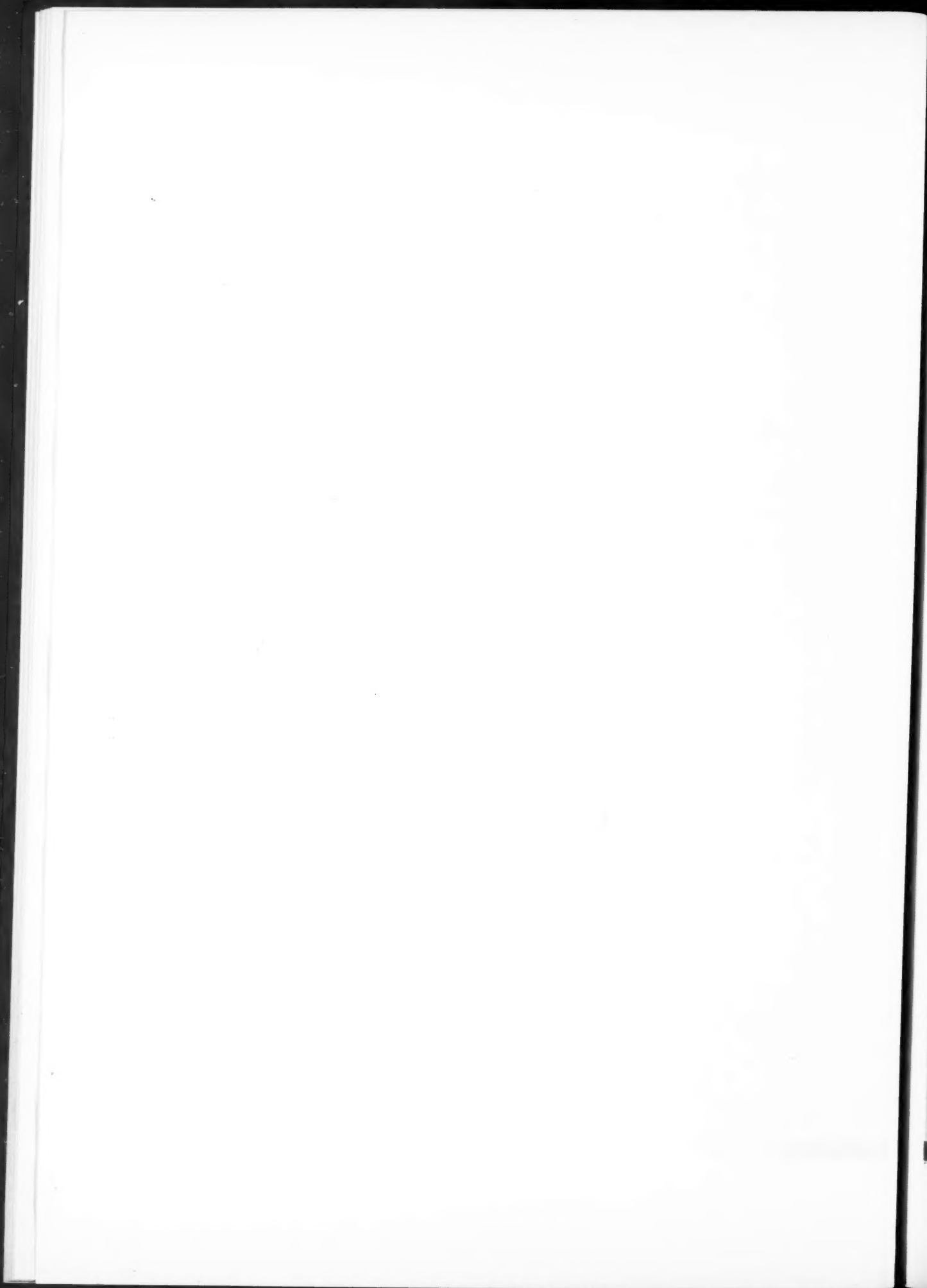
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The grandeur of mountain scenery resplendent in nature's subtlest hues is seldom so faithfully and effectively represented on paper as by this view of Zion National Park. Its faultless presswork marks The Acorn Press, Omaha, as one of America's top-notch color printers.

Plates by Courtesy of Union Pacific Railroad





# SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled, and marked "For Criticism." Replies can not be made by mail.

WILLIAM E. JOHNSTON, Pittsburgh.—Two of the features detract from the appearance of the motto, "Time, the Immutable Law of Life." There is too much space between the heading and the text, as a result of which the whole form lacks unity. Proper use of this space would permit setting the heading in two lines with "Time" in the first, which would make it considerably more effective. The two lines of the subhead are spaced too closely; to make them the same length too much space was placed between the words of the second line. The difference in word-spacing the two lines looks worse than a variation in their length possibly could. In nine cases out of ten squaring up lines is unnecessary, and a mistake. It often gives a solid effect that is very detrimental. On the other hand, lines of varied length may and often do create an impression of grace. The leaf ornaments in red which appear between the sentences break up the tone and make it impossible for a reader to give close attention to the text. A third but less serious fault is the small size of the initial, which is particularly objectionable because the detail of the decoration of the background is too fine in relation to the type. A plain letter covering just the two lines would have been a much more effective and pleasing initial.

BARKER PRINTING COMPANY, Santa Maria, California.—Your work is of mediocre grade. While the general layout is simple and satisfactory, the fact that you set such large masses of matter wholly in capitals is a very bad fault, particularly on your September blotter. Your blotter house-organ, "Do It Now," is much more satisfactory. On the announcement for Topsy Hilton's Dance School the border is too weak in tone for the Copperplate Gothic type with which it is used. The face is not a good one for work of this kind. Some good, standard roman in connection with a plain-rule border would have been much more satisfactory for this use.

JAMES H. CRIMMINS, Newmarket, New Hampshire.—Excepting for the fact that the main



Title page of attractive bulletin of Fresno (Cal.) Club of Printing House Craftsmen. On original, the ornament is executed in three colors and all the rules are printed in gold.

group crowds the line across the top too closely—and a nonpareil and probably a pica should be inserted just above the name—the general arrangement of your letterhead is fairly satisfactory. There is too little difference between the

sizes of type used for the three large lines, consequently no one stands out as it should, and your name certainly should have been given more prominence relatively. The periods between the three items in the line across the top look like defects and serve no purpose. They do not fill the space as you thought they would. Such makeshifts should be avoided. The type face is rather too eccentric for a letterhead of this kind, and the fact is apparent because, as you state, one recipient mistook the C for a G. The lower part of the C, in fact, is not unlike a G. We, too, admire the Goudy series; Goudy Old Style would have been a very fine selection for this letterhead. It is an exceptionally good style for letterheads and business cards, and for commercial printing of a general nature.

SUPERIOR TYPESETTING SERVICE, Toledo, Ohio.—The folder, "For Your Greater Convenience," would be much better if the text were in lowercase; as it is set wholly in caps., reading is very difficult. The shaping of the type mass is interesting and adds to the power of the piece to command attention, but the italic initial is inharmonious and displeasing. "The House by the Side of the Road" is impressive in general, but there is rather too much ornamentation even for the style of treatment given it, suggesting the elaborate old hand-decorated work on parchment. The point is that the type matter is made to appear too insignificant. The band underneath the initial is the item that could be omitted to best advantage.

EDGAR C. RUWE COMPANY, New York city.—"Let It Rain" is unusually striking as a design and a most effective item of publicity for your plant. While the use of a number of individual letters arranged helter-skelter on the title page of this folder is not new, the manner in which you have printed them in three colors, always outlined in black, distinguishes the work.

CARLSTRAND-ROOK COMPANY, Chicago.—Your folder, "1933," a contribution to the advance publicity on the world's fair, exemplifies your

YOU GUESSED IT!

IT'S A

"Washout"



A "washout," in the slang parlance of the day, is anything which completely fails of its purpose. Cheap Printing that looks cheap may be put in this class. Our printing is not Cheap Printing but is Good Printing that is cheap.

YOURS  
FOR  
AN  
EARLY  
CALL  
6-0163



Front and spread of folder by the Early-Freeburg Company, Memphis, reproduced full size.

### MAKING EACH PAGE A PICTURE

**T**HE GOOD-LOOKING GIRL always has the most admirers. This fact is so basic that it accounts for hundreds of thousands of cases of dyspepsia on the part of men who married for looks instead of for cooks. And so it is that the piece of printed matter which is so planned as to make every page a picture is a better producer than the one that is thrown together haphazard.

Should you ask what that statement has to do in an ECONOMICAL number of GAB we reply that it seldom costs a cent more to build a good-looking page than one that is merely commonplace. And to prove the truth of that contention we direct your attention to a number of pages in this very issue which have been planned to get across what we mean by the pictorial value of typographic composition.

Commence with these two pages. Note how that heavy silhouette design in the margin contrasts with the grayish-toned body of text-matter—and how each of these color-values balances with the generously white sections of the margin.

When you turn to page 4 you are going to see what a good-looking effect could be obtained by continuing this same treatment throughout an entire piece of printed matter. The only reason we have not done that very thing is because we want this issue of GAB to contain a number of ideas as to the picture-page type of typography.

Thus pages 5 and 6 give a totally

different kind of effect. Whereas the preceding pages are vertical in their lines, these two pages have been given a horizontal appearance. Page 5 is planned with strong color-emphasis. Page 6 is given a lighter, defter touch.

And notice this, too. As different as page 4 is from page 5, yet, through a common treatment as to color-values, they make a pleasing combination when placed beside each other.

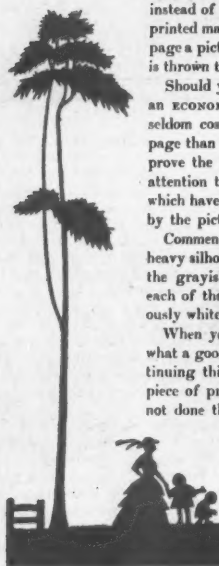
And as different as page 6 is from page 7, they too, by a judicious balancing of tonal-effects, blend as though one. This contrast in page format, yet blending of eye-appeal, is no accident. The book was planned that way.

By similar planning of your own printing you can get effects that are just as unusual, just as different, and just as nicely balanced as these.

But to go on. Note that though the type-body on pages 8 and 9 is exactly like that on page 7—the same size, the same shape, the same point, the same nature throughout—yet the difference in the type of illustration gives the last two pages of the Glossary a totally different picture-appearance from the first one.

When you have finished looking at these Glossary pages take another squint at this one. The type-measures are practically the same. Would you have discovered that if your attention had not been called to it?

Up until this point, the typography employed to get the effect is simple and inexpensive. Except for a couple of little jogs at the bottom of two of the pages, the measure for each article is constant.



Striking spread from house-organ of the Indianapolis Engraving Company, Indianapolis, originally printed in black only.

distinguished design and typography and the deservedly popular water-color inks, which are used to the best possible advantage on this folder. It is not only one of the best examples of water-color printing that we have seen, but a sensible application of modern art features.

THE STIGBERG COMPANY, Waterbury, Connecticut.—Specimens submitted by you are very attractive; we have no changes to suggest.

INDIANAPOLIS ENGRAVING COMPANY, Indianapolis, Indiana.—Specimens of your advertising, including the issues of your house-organ "Gab" (Graphic Arts Bulletin), are of the finest grade in all respects. Some printer has obtained the most possible from the excellent engravings. Among the outstanding features is the versatile and effective artwork. Your publicity provides a liberal education on the subject of art and photoengraving; in fact, we consider it the most constructive material along this line that we have seen in a long time.

PAUL D. TARTRE, Augusta, Maine.—In the final analysis the merit of any piece of printing depends on the extent to which it influences the public at large, specifically upon results. While a business card such as the one you submit may properly be more ornate than an advertisement, still it seems only natural that a piece of printing which causes the reader to be type-conscious cannot be as effective as one which does not and on which all his powers of concentration may be applied. We should use ornament on many small forms; in fact, it is the only medium by which attention value may be obtained. It should be used with restraint, however, so that, after it has done its job, it will not handicap attention to and reading of the message. Our

opinion is that the card you submit could have made use of the particular style of ornaments to good effect but to a more limited extent. The fact that the units are printed in the weak color of course weakens them, and the result is not as bad as if they were printed in black along with the type.

FEDERAL ADVERTISING AGENCY, New York city.—"Idea" is an excellent book. The cover is a knockout, impressive and wholly original. There is of course a lack of consistency in the fact that the lettering on the cover is very black and informal while the text is conservatively handled and set in Caslon, but as the cover is not seen in connection with the text pages the lack of consistency is not objectionable. It is an intelligent use of the novel and striking where it helps; indeed, it compels attention and

forces interest, while the text is just what sensible folks want it to be, that is, readable. There is real meat in the text, which is Mr. Kettering's address, "Can Engineering Principles Be Applied to Advertising?"

C. R. HEFFELMAN, Hollywood, California.—Except for the fact that the type faces are in artistic and old, the work of your students is very satisfactory. The cover "At Dawning" is an unusually effective piece of decorative work and in pleasing colors. The book is very striking. If the drawing was made by a student, that student has unusual talent. The same goes for the cover of "The Farewell Program," printed in vermilion. If the heads in the "At Dawning" book were set in something better than the Century Bold—even in caps, and lower-case of the same style—it would be worthy of

much praise, particularly as the work of students eleven to fifteen years of age. Lines are sometimes too closely spaced in the fore part of the book. "The Farewell Program" would be better balanced if the lines of the text were in larger type so that, for that reason and because the gap of white between the title on the left and the name on the right would be reduced, the text would at least suggest the strength of the display and ornament. The greeting "Health, Happiness, and Friends" is interesting and unusual; the hand-cut linoleum-block illustration, used as the background, is unusually good. As the color of the stock is so dark, the type in black and the illustration in color do not stand out as they should. Of course, the cut should not be pronounced, as, if it were, it would make the type confusing, but what's the use of printing a thing that cannot be clearly seen?

**WE KNOW the value  
of white space and  
we do not misuse it**

Warwick Typographers — St. Louis

Graphic statement of fact forcefully presented by the  
Warwick Typographers, St. Louis.

# Better Printing

November 1928

Published  
Each  
Month by

**EISELE PRINTING SERVICE**  
118 Saint Clair Avenue, N. E., Cleveland, Ohio

**N**OW that we have settled the question of who is to be the captain of our ship for the next four years, we are at liberty to devote what little energy we have left to more selfish pursuits.

In other words, we can now resume the problem of how best to sell our own bananas.

And in this connection it seems to us that we could profit by the example set us by the big business of selling a president to the people—that we would do well to take a leaf out of their prospectus.

Here we find two worthy candidates in the position of merchants with goods to sell. Each is sure that his goods are what the people want, and what they should buy, but not being expert salesmen they are in doubt as to how to proceed. Wisely, they enlist the services of sales specialists who can, they are confident, present their wares in the most attractive way.

And those salesmen certainly know their business; they sold a lot of goods; it was no reflection on either of them that he did not dispose of his entire stock.

Which convinces us that the best way of putting on a sales campaign, whether it is for the purpose of selling presidents, bananas, or what have you, is to call in the specialist—the fellow who knows how to display the goods to the best advantage.

And give due consideration to the specialist who has devoted all his years to his chosen work. There is no teacher like experience.

The informal lettering used at the masthead was also employed for heads throughout the issue, red-brown being the second color.

NORMAN T. A. MUNDER & COMPANY, Baltimore.—“Wings to the Right Paper,” advertising your system for paper selection, is impressive. The yellow on the title page, however, might well have been somewhat stronger and, more particularly, richer. The several enclosures are distinguished by the same high grade typography that has characterized your work and established your great reputation.

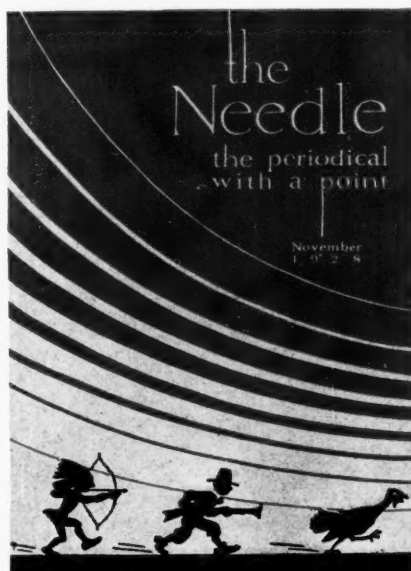
OSCAR L. ISACSON, Goteborg, Sweden.—“Ett Goteborgstrycke is Forsta Kvartsskel,” evidently a description of a printing plant specializing on offset, is a beautiful book. There are numerous shop views and pictures of Senefelder and Gutenberg, also reproductions of specimens, all of which are remarkably well printed. The book decorations and initials are original in treatment, characterful, and attractive. Throughout and in every respect it indicates both the desire and the ability to do the best.

MCCORMICK-ARMSTRONG PRESS, Wichita, Kansas.—Your folder announcing acquisition of Broadway, Bernhard, Narcissus, and Gallia types, and in which you champion the modernistic idea, is very effectively laid out. The type in which your message about the modern is set was used by the editor when a cub at the business. To have been consistent the paper and inks should have been strong and in striking contrast, yet you have printed the item in two greens on green stock. Red and yellow as a color combination would be in keeping with the ideas of modernism so-called.

STOVEL COMPANY, Winnipeg, Canada.—If the figures of the pads were smaller to obviate the effect of crowding and make the necessarily crude features less pronounced, your new calendar, starting with October, would be much more effective. As the figures are so large and crowded, the lithographed mount and the reproductions of specimens of your work at the top of each leaf, and which are in colors, do not show off to best

advantage. Workmanship, both as respects art and reproduction, is excellent.

FOSS-SOULE PRESS, Rochester, New York.—Your brochure, “The Good Ship Printing,” announcing the removal of your plant to the new building, impressively illustrated in the center



Young & McCallister, Los Angeles, score another knockout. The original of the house-organ cover here shown is printed in brilliant red-orange and black on a very bright yellow stock and is very striking.

# Gang-way



**P**ASSPORTS and Harbor Passes are unnecessary. You are as welcome aboard this ship as the morning sun after a tropical typhoon. Without referring to the log, we recall passengers who embarked with us five years ago. We've had many a pleasant cruise since then and the log displays not a few of those incidents which make the sailor's life worthwhile. In fact every cruise is enlivened with familiar faces as the Good Ship Prin Ting weighs anchor and drops down the bay abreast the Light. Our passengers are all good fellows and good sailors too. Sudden squalls worry no one, passen-

gers or crew, they all have confidence in the Good Ship Prin Ting. With a bone in her teeth, she runs down the wind and comes about on her port tack to the joy and satisfaction of all, "for it is not the gale, but the set of the sail which determines the way we go." Hence, we have rainbow anticipations and look forward to a pleasant cruise with you again and again. Without your good will and support the Good Ship Prin Ting would be helpless. Come aboard again soon, and watch our prize crew perform in the trade winds which have made the Good Ship famous. The gangway is ready.

FAITHFUL SERVICE

Suggestive lettering from brochure of the Foss-Soule Press, Rochester, New York, "Storming Along in the Good Ship Printing."

spread, is excellent. It has striking and unusual features, as the representative page herewith reproduced indicates. We do not altogether like the first page of text because the heading is somewhat cluttered and lacks order. The colors, black and light blue-green, are very pleasing.

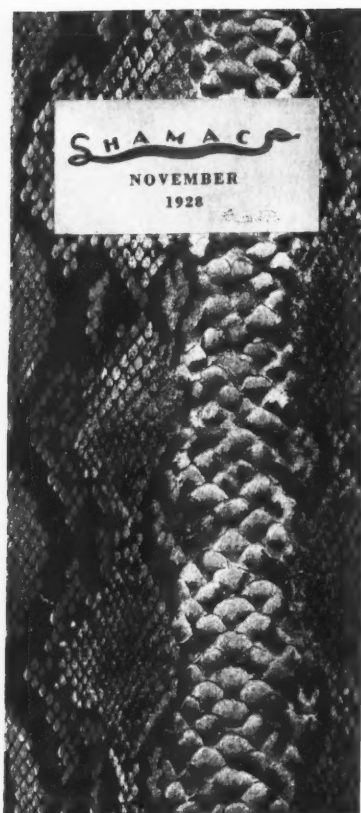
EDMUND G. LOZANO, Laredo, Texas.—The "Club Anahuac" invitation is interesting and unique in form and doubtless created much favorable comment. Your handling of the folder "Centro Social Fronterizo S. A." is likewise unique, although it would be more attractive if the panel containing the type were somewhat higher, as then, of course, balance would be good. We appreciate that that would not work out in connection with the present interesting pattern of square border units which forms a background for the panel, which, however, does not minimize the ill-balanced effect. Colors are very satisfactory on both specimens.

FROST BROTHERS, New York city.—Your folder announcing the purchase of the composing room of Currier & Harford is quite attractive and also effective. The color combination, gray and orange on the white antique paper, which creates a delightful effect, is just one of its charming points.

IRVING L. SINGER COMPANY, Oakland, California.—The mailing folder "Overflow and Sponge" is effective, particularly because a small sample of the rubber composition advertised is attached to it and serves in a sense as an illustration. Where this idea can be applied, it is decidedly effective.

WILBUR NOSS, Nashville, Tennessee.—Some of the advertisements you submit look more like the work of a clever compositor rather than that of a novice, as you modestly designate yourself. Two or three are distinguished by really unusual layouts, display being handled and arranged and white space distributed quite informally and with telling effect. Among the especially good ones are those headed "Just Off the Press, a New



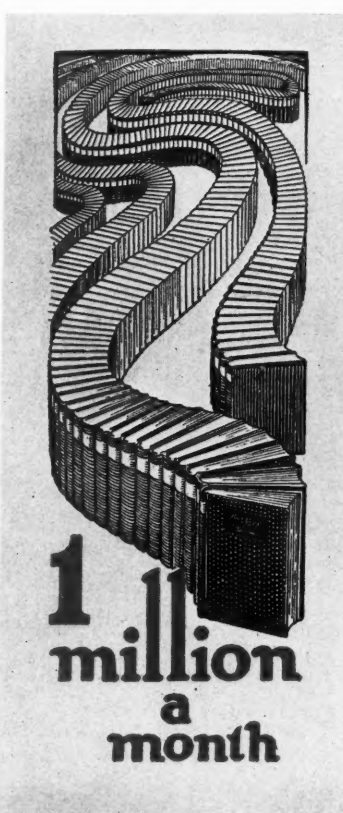


A new paper stock suggesting snake hide was effectively used for the cover of the November issue of "Shamac," house-organ of the Shattock & McKay Company, Chicago, who are always springing something new and interesting.

Book for Children," and "Bible Story Series." The second advertisement headed "Just Off the Press" is just an ordinary, everyday job and does not give evidence of the skill manifest in the others mentioned, the handling of the list of subjects being especially weak. If this matter were arranged in three columns of two lines the appearance would be better, as the excess of open space adjacent would be obviated. It could be used to much better advantage between lines where, as in several places, they are too closely spaced. "Give Good Books to Children" is crowded and disorderly; if only a part of the space that is taken up by the leaders between titles and prices were utilized in other parts of the display a better arrangement of the list could be made and the effect of crowding thereby eliminated. The ad. that is arranged to suggest the contour of a Christmas tree is very effective, and, considering the title, is appropriate, and the small ornaments in orange here and there suggest tree ornaments, the lines of type being printed in green. The mass of type is extensive, solid, and not easy to read. Crowding and disorder are things you should seek to avoid.

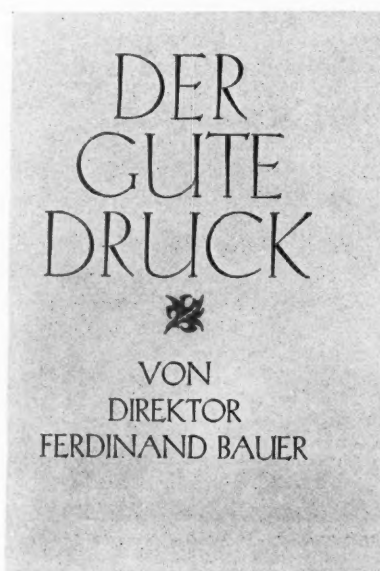
T. W. FARROW, Indianapolis, Indiana. —Except for the Vanity initial, which does not harmonize with the type and which, furthermore, seems inconsistent with the otherwise squared effect, the blotter "To Our Clientele" is quite attractive and decidedly effective.

BEN WILEY, Decatur, Illinois. —Our compliments are tendered on the very effective cover you have made up with Cooper Black for the "Commercial Art Press" portfolio. Printing the design in green on green stock has the merit of softening the effect the face would have



Striking way of illustrating large volume done by the Kingsport Press, Edition Printers, of Kingsport, Tennessee. The lettering, regrettably, is not at all consistent with the excellence of the design of the page as a whole.

if printed in black, which would be too strong in this case, and creates an effect that is quite pleasing. Except for the fact that the lines are crowded in a few of them, the letterheads of the portfolio are excellent examples of straightforward and dignified stationery. The one for the Commercial Art Press is especially attrac-



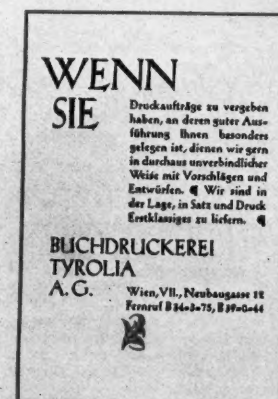
From an interesting booklet by Buchdruckerei Tyrolia, A. G., Wien, Austria.

tive, and in consequence of informal layout it is also quite effective in appearance.

WILLIAM BOSTICK, Rochester, Pennsylvania. —Considering that you are just a high-school boy working outside school hours, you do very well indeed. The ornaments on your letterhead, apparently printed from linoleum blocks, are too black in tone. When you need a new supply of letterheads we suggest that you print the ornamental features in a weaker color than the one used for the type. You will thereby enhance the value of the cuts, avoid their weak points, and have the advantage of a more striking appearance due to the use of two colors. Another thing you need to consider more carefully is the distribution of white space. On the title page of "Trelawney of the Wells" there is an exceptional amount between lines and very little between the type and the border. It is much better, furthermore, and for other reasons, to group related lines on such pages rather closely; scattering them weakens their force and that of the page and breaks the connection between lines closely related in thought. In the interest of simplicity, too, a design should be of as few definite parts as possible. Margins are bad, also, on the first page of the program for the Women's Missionary and Aid Union; the type crowds the border at the sides, whereas there is considerable space at the bottom. Such wide variations in margins, at least at points so close to each other, and especially where the margins are narrow, always look bad. We recommend one of the good books on display typography, and suggest that if you give it the same serious attention you do your schoolbooks you will shortly be doing about as good work as your type permits.

THE FISKE PRINTING COMPANY, Marlborough, Massachusetts. —*Printology* for October, and the several enclosures, feature interesting typography and quite effective layout. The Deerfield Bond Folder, "How We Are Going to Vote," and the orange blotter, one corner of which is cut away, are characterized by a sane and restrained application of "modernism." So-called modernistic types are used for display only, and the layouts do not handicap the type and create the effect of difficult reading.

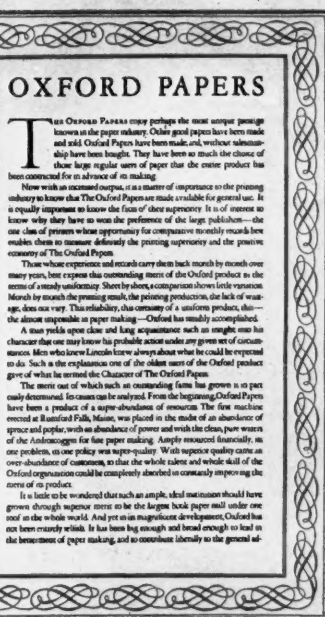
THEODORE T. MOORE, Sacramento, California. —Your souvenir booklet for the birthday anniversary meeting of the local Craftsmen's club is very attractive. It is distinguished by several original and interesting typographical features, the manner in which the club's emblem is worked into the running head being particularly clever. We have just one fault to find with the typography: We prefer conventional paragraphs and the indentions at start and end, which afford relief, to setting the lines all full measure, with the paragraphs marked by small



ornaments printed in color. As handled, the matter appears solid and appears dull.

JOHN L. CLARK, Pittsburgh, Pennsylvania.—Specimens most recently submitted maintain your reputation and reflect a great deal of credit upon the Abdou Press. Most interesting of all, perhaps, is the booklet, "Optical Pyrometer," on which you state that the six-point rules as ornaments across top and bottom were tapered down to a point from the center on the saw-trimmer. That is interesting and suggestive to all readers. A very fine feature is evident on the cover. At the point where the cut appears, the background plate is screened, and gradually, to give the effect of a halo surrounding the instrument. By the use of good type faces and such original ideas, your work is not only very pleasing but effective, too.

OXFORD PAPER COMPANY, Rumford, Maine.—In itself, a 12½ by 19 inch hard-bound book like your "Oxford Papers" is an unusual thing. When so charmingly bound it is a decided rarity. Copies, we are sure, will be treasured for generations. Indeed, nothing more interesting, more attractive, or more impressive has passed over this desk in years. The binding boards are covered with buff paper printed all over in soft olive-green from a reverse plate on which an attractive ornament similar to a Caslon flower is repeated at regular intervals. The title appears in gold upon a label of antique-finish stock which is glued near the top of the front. A cloth that matches the toned-paper covering, therefore the pattern of ornaments, is used over the hinge. End leaves and the inside covering of the board backs are a reversal of the cover; the ornaments used on the outside are printed in olive-green on buff.



At left: Impressive text page from mammoth book by the Oxford Paper Company, Rumford, Maine. On the right: Title page of folder by John L. Clark, Pittsburgh, featuring use of rules of varied thickness as ornament.

If we have ever seen this idea worked out we have forgotten about it, and it is a dandy. It ties up the cover with the end sheets and leaves the cover stronger, as is always desirable. Text pages are very impressive, the composition of those in the forward part, which are devoted

to an explanation of the company's ideals, a description of its mills, etc., being in Garamont of large size in keeping with the book itself. A number of large illustrations, remarkably fine examples of four-color process work, illustrate the text. Following these introductory pages, all of which are on one grade of highly coated stock, the different grades manufactured are shown one after another, their qualities and uses being demonstrated by different types of illustration. The excellence of the result in every instance shows how well suited the stocks are to the type of work for which they are recommended. By the way, too, the illustrations are remarkably fine, some being reproduced from outstanding color advertisements in leading national magazines. It is a privilege to be on the list to receive such a remarkable piece of work, a book manifestly so expensive as to prohibit general distribution and one that shows so graphically the progress made in all branches of the graphic arts. It is, indeed, a monument to effective advertising and fine bookmaking. One of the text pages is reproduced.

S. C. TOOF & COMPANY, Memphis, Tennessee.—Our only adverse criticism on your folder "Professional Typography" is to the effect that your name appears only in the trade-mark on the final page, where it is so small it must be searched out. Many will doubtless read the folder through and never know who sent it. The text matter on the inside spread is very good. Your second folder, "Sustained Excellence," is even better, and while your name is not given as a signature except in the trade-mark, the one word "Toof" does appear in the text.

HERBERT REICHNER, Vienna, Austria.—Thank you for the September "Philobiblon," designated as "a periodical on bibliography, fine printing, and bibliography." The typographical excellence charms us and the illustrations intrigue our interest. We regret we cannot read it. We feel that the beautiful pages of text and the fine paper justify a far more stylish cover; the one used, although dignified, is rather ordinary. It is the only feature of the book, in fact, that we do not like.

CLARK PRINTING COMPANY, Rockford, Illinois.—In general, and particularly as respects arrangement, "Out of the Old, Into the New" is an excellent booklet as to layout, and the colors

## ABDOU PRESS

TAKES PLEASURE IN ANNOUNCING  
THE APPOINTMENT TO ITS SALES STAFF OF  
MR. DANIEL T. CARR



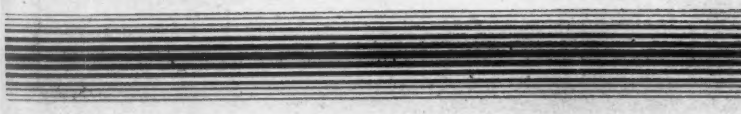
Mr. Carr is a graduate of the Carnegie Institute of Technology, Pittsburgh, where he pursued courses in printing and advertising. Moreover, he has had experience in advertising, layout work, estimating and selling. Being well versed in

printing and advertising, Mr. Carr has the happy faculty of judging work from the purchaser's, as well as the printer's standpoint, and thus, is ably fitted to render outstanding service to buyers of "better printed literature."

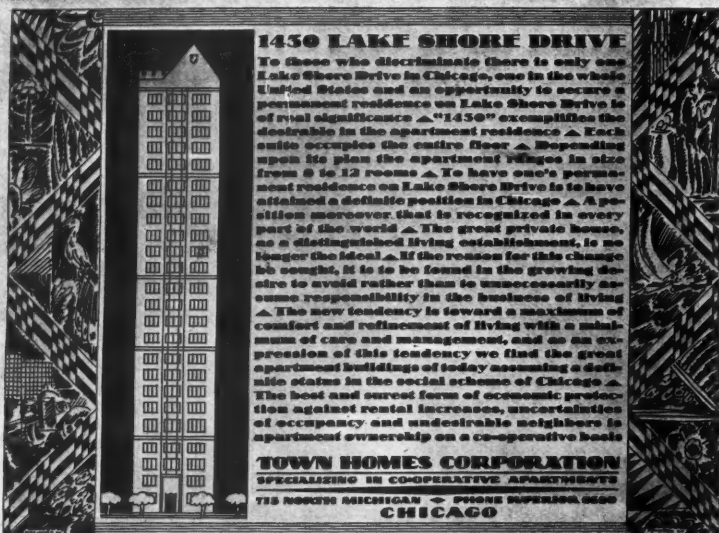
ABDOU PRESS - 530 DUQUESNE WAY - PITTSBURGH

Producers of  
SALES LITERATURE - HALFTONE AND COLOR WORK

Atlantic 6568-6569



Spread of folder, the title of which is shown above.



**1450 LAKE SHORE DRIVE**

To those who discriminate there is only one Lake Shore Drive in Chicago, one in the whole United States and an opportunity to secure a permanent residence on Lake Shore Drive is of vital significance. A "1450" exemplifies the desirable in the apartment residence. Each suite occupies the entire floor. Depending upon its plan the apartment ranges in size from 8 to 12 rooms. To have one's permanent residence on Lake Shore Drive is to have attained a definite position in Chicago. A position moreover that is recognized in every part of the world. The great private house, as a distinguished living establishment, is no longer the ideal. If the reason for this change be sought, it is to be found in the growing desire to avoid rather than to unnecessarily assume responsibility in the business of living. The new tendency is toward a maximum of comfort and refinement of living with a minimum of care and management, and as an expression of this tendency we find the great apartment buildings of today assuming a definite status in the social scheme of Chicago. The best and surest form of economic protection against rental increases, uncertainties of occupancy and undesirable neighbors is apartment ownership on a co-operative basis.

**TOWN HOMES CORPORATION**  
SPECIALIZING IN CO-OPERATIVE APARTMENTS  
715 NORTH MICHIGAN — PHONE SUPERIOR 6550  
CHICAGO

Effective and colorful, of course, and a source of gratification as a picture, no doubt, to the typographer and artist. But what about the average man who is supposed to read it?

By George C. Domke, Chicago.

are pleasing, but the lettering is a little crude, due largely to an effort to give it a modernistic feeling. Lettering along standard lines, if clear and attractive, would be no less effective in a display sense and would be more pleasing. Flosky type faces don't compare with striking layout in the power to attract. Inside pages are of an original style of layout, which is especially commendable in view of the natural limitations. The running head is fine and the small illustrations at the bottom, picturing progressive steps in the production of a job of printing, are excellent. The back and top margins are relatively too wide, which means that the front and bottom ones are too narrow. Strictly speaking, also, there is too much white space below the initials, but not enough to be seriously objectionable, in view of the excellence of the pages otherwise. The initial *N* on the final page is set too far into the margin, although, being swash characters, none of these should be kept wholly within the type measure. The others, however, are quite well placed. Presswork is very good indeed.

GEORGE C. DOMKE, Chicago.—Specimens submitted by you are interesting examples of work in some of the very black, so-called modernistic types. Layouts are effective and the colors are excellent. The only trouble is that the illegible character of the type, which does very well in large sizes for display lines, if your taste runs to the bizarre rather than the attractive, makes the matter all but impossible to read.

THE TOREN PRINTING COMPANY, Grand Rapids, Michigan.—We regret your November blotter is so ornate, for it has some interesting features. The unusual handling of the calendar indicates thought, but it has a weakness. We did not realize at once that the first *T* stood for Thursday instead of Tuesday. Your idea of arrangement could be carried out with the names of the months abbreviated instead of by using just the first letter. The clarity of the initial *H* is marred and made too strong by the color panel over which it is printed. This is particularly objectionable since the design is too ornate; a part of its overornateness, in fact, is because there is so much color. The effect is also too warm to be wholly agreeable.

HARRY HAYDEN, Atlantic City, New Jersey.—All the blotters are excellent; the layouts are informal but sane, and as set in the beautiful Cloister Old Style make a pleasing and effective impression. There is just one weak point: the greens in some cases are too light, the lighter one on "Phone 5590" being particularly poor.

MOHICAN PRESS, New York city.—One of the most effective small folders we have received recently is the announcement of yours printed in

soft light green and orange with black on bright yellow-orange stock. The same design in light green and yellow with black on green is almost equally satisfactory to us. Others, of course, might like it better.

LANGLEY & SONS, LIMITED, London, England.—We anticipate with interest additional blotters in the series which will feature new type faces. The layout of the first, which is herewith reproduced, is very satisfactory. Setting the calendar on the slant in connection with certain characters forming a corner strikes rather a new note in arrangement.

ROGERS PRINT, Plymouth, Massachusetts.—Weak printing and a dull, washed-out red color, as well as crowding between items of the text, make your blotter house-organ "One Column" much less satisfactory than it might be made. Effectiveness would also be increased by the use of a more stylish type. The newspaper face, while clear and readable, of course, is not as attractive as Cloister, Garamont, or some other book faces. "Letters That Speak for Themselves" is unusually effective.

WAGNER'S PRINTERY, Davenport, Iowa.—In so far as copy is concerned "Such Proof Must Be Accepted" is excellent, but the typography is not effective. The ornament below the two lines of type on page 1 is ugly and ill-fitting, and detracts from the display. Merely the two lines of type in a shallower panel would have been much more effective, especially if all the words were in one style of type. There may be a grain of reason for setting the first two words in larger type, but not enough to compensate for

weakening the force of the whole, as it does. If you felt the use of a tint background in the panels was necessary, you should by all means have used a solid one, either a zinc or a cut made from battleship linoleum. One-point leads should be added between the lines of text even though it would mean less space between paragraphs, which, of course, are marked definitely enough by the indentations. Spacing between the words is often quite too wide.

BEBOUT PRINTING COMPANY, Cleveland.—Our compliments are extended on the excellence of the many pieces of advertising used in the promotion and conduct of the recent photoengravers' convention. The long, narrow strips giving the effect of movie reels are unusually effective, and their execution is perfect. Distinctive, also, are the program and menu booklets, which are likewise of unusual excellence.


KENNEDY-TEN BOSCH COMPANY, Los Angeles.—We are not at all surprised to learn that your booklet "Old Chinatown," the text of which is the poem of Neill Compton Wilson, was selected as part of the Graphic Arts Leaders' permanent exhibit. On orange-colored stock with splashes of gold, the cover, on which the name is lettered in a style that suggests Chinese characters, is unusually effective. The silhouette illustration of a Chinaman also contributes to the atmosphere and striking appearance of the page. While less striking, the inside is also excellent, the paper stock being the outstanding feature, also suggestive of the Chinese. If it were not given such sympathetic typographical treatment the paper wouldn't have such a remarkably good effect. The whole thing is delightful.

NEENAH PAPER COMPANY, Neenah, Wisconsin.—Your new letterhead has an effect of pep that, of course, was lacking in the old and more formal design. Colors help a lot and the engraving is excellent. In fact, all details measure up to the high standard of the paper, Old Council Tree Bond. Any ordinary treatment of such high-grade paper tends to degrade it and suggests the use of cheaper stock.

SAM H. READING, Philadelphia.—Bad presswork is responsible for the cheap appearance of "Reading's Readings," your folder house-organ, although exceptionally wide word-spacing and too open line-spacing of the text are also a serious fault. The general effect of the display and layout is very good and required only a more careful handling of details to make it a first-class job.

L. A. BRAVERMAN, Cincinnati.—Your most recent package of specimens, examples for the most part of the fine publicity of the Champion and Beckett paper companies, contains a number of items of decided interest. The quality is what it has always been, that is, pronouncedly excellent, and the appraisal contemplates all features and details.

HASSEL PRESS, Adelaide, Australia.—"Springfield for Your Home," a brochure promoting a subdivision, is one of the best items of the kind we have seen. The cover is impressive, also quite attractive, and the colors are especially good. Except for minor details that we feel do not impress the average person, not a printer, the text pages are also well handled. The lines of type on the title page are spaced rather too closely, and word-spacing of heads is too wide practically throughout. In order to tie the heads on facing pages together as one line, which they



**HIKLMNO**

**ABCDEG**

**TYPES—OTHELLO**

THE MOOR OF ADVERTISING TYPOGRAPHY

This forceful type face has been aptly named after Shakespeare's famous character, the Moor of Venice. Dominant and distinctive, it lends itself peculiarly to bold advertising stunts, modern designs and full colour effects. It combines well with any classic Roman.

**LANGLEY & SONS, LTD.**

PRINTERS AND ADVERTISING TYPOGRAPHERS

THE EUSTON PRESS, 4, 6 and 8 Euston Buildings  
London, N.W.1 Telephone: Museum 9727

Unusual handling of calendar on a blotter by a London printer.



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often are, it would have been very much better to have letter-spaced the words than to have used so much space between them. In fact, this exceptional word-spacing is the only serious fault with the typography of the text. We like a little heavier body of ink than was carried; the pages are rather pale. They are clean, however, which is better than to use so much ink as to fill up the type. The layout of the cuts is excellent and balance is very good.

HOWARD N. KING, York, Pennsylvania.—"Twenty-five Ways to Destroy Your Association" is an unusually attractive poster. While it would be detrimental to the appearance to make the change, we consider the use of a larger size of type would be justified, making allowance, of course, for the purpose for which the item is planned and as it will be posted and perhaps framed by different recipients. As it stands the appearance is excellent, and it cannot be said that there is too much white space in the form as a whole.

THE MERCANTILE PRINTING AND ADVERTISING COMPANY, Seattle.—We like the handling you gave the booklet on the Realtors and Insurance Exchange Building, although the text on the inside is a little too heavy in view of the big size of type used and the fact that white space is not in keeping. It is all eminently easy to read, however. Although we would prefer to see lettering of less condensed form used, the cover design is effective. Crowding also detracts from the card "Get Made to Order Furniture," in which the introduction of the single line set in Cooper Black, which is widely spaced between letters and words, is a weak point. The shape of the signature group is awkward; it would be better if the line of Cooper were shorter and if the two units of the address were pulled together. To start with a short line and wind up with the longest one, in other words, to achieve the effect of a pyramid, not inverted, is invariably unsatisfactory.

Z. L. POTTER COMPANY, Syracuse, New York.—The *Mohawk Rug Retailer* continues one of the outstandingly interesting manufacturers' house-organs issued at this time. One of the best features is the manner in which the measures are broken and the cuts arranged to achieve an interesting and unstilted layout, yet all this is done without in the least placing readers at a disadvantage. It not only makes all pages snappy in appearance but increases the apparent interest. Presswork is also excellent, the process illustrations being remarkably well executed in every respect.

THE WRIGHT PRINTING COMPANY, Amarillo, Texas.—In general, the several blotters are impressive and attractive. Dashes needlessly used are the only serious fault, although underscoring the word "Wright" on the one headed "A

### THE MODERNISTIC MANIA

Modernism is refreshingly attractive when sanely handled, but when its designer suffers from typographic hysteria, the result resembles futuristic art—and Heaven forbid that printing will ever enter that illegible class.

We believe modernism can be a useful printing aid if intelligently controlled.

Incidentally we have a varied assortment of the many new modern type faces, which will give your work the fresh look that every advertising manager is striving for.

THE MAPLE PRESS CO.  
The House of Distinctive Printing  
YORK, PENNA.

#### NOVEMBER

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

### WE OURSELVES

GENTLEMEN: **D**ISGUISE it in any way possible, yet every one of our advertisements is put out with the hope and desire to get more business. That is why we advertise. We want more work, and if you will let us talk to you about your printing problems we are confident that we can help you—better still, we can prove it. Very often we are called upon to submit plans and working ideas for a direct mail campaign. We also supply any client with advertising pieces pertaining to his own business.

THE MAPLE PRESS CO.  
THE HOUSE OF DISTINCTIVE PRINTING  
YORK, PENNSYLVANIA

#### JUNE

SUN	MON	TUES	WED	THU	FRI	SAT
						1 2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
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Two blotters by Howard N. King, York, Pennsylvania.

Dependable Printing Service" cheapens the effect somewhat. As the word is already the largest in the form the rule was not needed to emphasize it, and the underscoring creates in effect a division of the name, and is displeasing. You make good use of the hair-line rule in one blotter as a tint panel. It suggests a Ben Day pattern. When the rules are not too thick and the pattern pronounced, such effects may be

very effective if printed in weak colors, as they are in this case. Of course a pattern tint must be very fine when the type to be printed over it is in small sizes.

JAMES H. CASSEL, Lafayette, Indiana.—Your blotter, "Three Engineers Who Know Their Vegetables," Herbert Hoover, and Alfred E. Smith, also yourself named as a stationary engineer, is a wow. With the portraits of all three thereon, your own prominently in the middle, there is no denying the power of the piece to get attention, and make a strong impression. The layout is very interesting, but the text in the panel on the right is somewhat jumbled. The folder on which the telephone numbers of important local concerns and public offices are given and in which space is left blank for others important only to the individual recipients, makes an interesting and effective item of advertising. It is likewise well arranged.

ZION'S PRINTING AND PUBLISHING COMPANY, Independence, Missouri.—Best of all features about the folder, "Push the Fall Pigs," is the presswork, which is excellent. The illustration on the front, as well as the two at the top of the first spread, are poorly drawn; in fact, look amateurish. Considering the excessive amount of copy, the typography is quite satisfactory, especially with respect to the general layout. The piece is a suitable one for the use of Cooper Black as display. The text in Caslon Bold would be more readable if set in Bookman, which, furthermore, is a very good style to be used in connection with extra-bold display types such as the one you have used. The Caslon is a little hard, contrasty, and dazzling on the eyes. All in all, we consider you have given the folder a treatment that is wholly suitable, generally effective, and, as already stated, remarkably well printed.

G. R. HUTCHESON, Wellington, New Zealand.—We are delighted to have two of the initial issues of your house-organ, *The Proof*. The content is of a high order of excellence and the typography is at least dignified and readable,

**GUTENBERG-GESELLSCHAFT**  
**MAINZ**

GESCHÄFTSSTELLE: MAINZ RHEINLANDES,  
POSTSHECKKONTO: NR. 0800 FRANKFURT A. M.

The letterhead of the famous Gutenberg Museum, Mainz, Germany.

**ALBERSHART PAPER COMPANY**

*Fine Papers*

230 Walnut Street • Cincinnati, Ohio

Letterhead by William Eskew, Portsmouth, Ohio.

although not stylish. An interesting feature, uncommon in printers' publications, at least to some extent, is the sampling of several grades of paper, which are bound in the book rather than just tipped on the pages in small swatches. Another interesting feature is the glossary of terms, many of which are "Greek" to laymen.

HARRY G. STUFF, Los Angeles.—We appreciate your making it possible for us to receive a copy of the "proclamation" issued to those aboard the Los Angeles Steamship Company's new liner "City of Los Angeles" as she crossed the equator. As a stunt, it is one of the best we have seen, and will no doubt be productive of much good to the company. Designed in a style

of pep and interest, as we would expect. We are quite sure the guests enjoyed them quite as much as the meal, and also whatever you might have had to say on the occasion.

BIRGE, GRANDBOIS & SMITH, New York city.—The announcement of your recent change in name demonstrates that with interesting, attractive lettering and layout a design that is wholly dignified and refined may have decided force. It is a dandy.

HARRY H. TOMBS, LIMITED, Wellington, New Zealand.—Except for the fact that the ornament is rather too close to the title lines above it, the cover of "Art in New Zealand" is very pleasing. Simplicity in design and the size of

keeps it up all the way through. This book demonstrates again, and in an unusually effective way, the impressiveness of the reverse plate and the power of lettering in light colors against a dark ground, in this case a very unusual shade of dark brown. If the lettering and panel were just a wee bit higher the feeling would be better. The end leaves are unusually fine, the pair at the front being a decoratively drawn map of the city at the bottom of which appear illustrations of schools, factories, etc. The pair of end leaves at the back is likewise covered by a decorative map of the eastern section of the United States with a part of the Atlantic Ocean on the right, which, in solid color, adds snap. Products of

# Western Typography

A Journal Devoted to  
the Improvement in  
the Design and  
Quality of  
Printing

September 1928

Volume I... Number 3

Published by MONOTYPE COMPOSITION COMPANY  
Typesetters, Typographers, European Type Agents • SAN FRANCISCO

Pioneer Paper Makers  
of Berkshire.

Two radically different styles of typography. The impressiveness of dignity and taste could scarcely be more effectively demonstrated than by the original of the one on the right, executed in black and vermillion on fine antique wove stock.

approximating the appearance of the old hand-drawn inscription on parchment paper, it unrolls from a stick. It is characterful in design, even down to the grand seal of the captain. This idea was originated by J. L. Sankey, the text was written by S. P. Trood, and the artwork is by Arthur Treicher. The mechanical production of the item was handled with distinction by the Times-Mirror Printing and Binding House.

STANDARD PRESS, Lancaster, Pennsylvania.—In view of the interesting and economical manner in which it was reproduced your new letterhead represents commendable effort. By no means the most was made of the design, however, which is very good in general, because the lettering is amateurish, and the colors, red, yellow, and black, create an effect that is rather cheap and gaudy, especially when the warm ones are so extensively used. If a bright green had been used where the yellow is employed the result would have been very much improved. If, furthermore, the lettering were more graceful and stylish a still further improvement would be evident.

EDWIN H. STUART, Pittsburgh, Pennsylvania.—The burlesque menu for the dinner to your advertising friends is very informal, also full

the lettering of the title make it forceful. The halftone plates, most of which are four-color process illustrations, are satisfactorily printed, but the type matter on antique paper is not. Both "color" and ink are uneven, and there are places that make it look as if the face of the slugs or type were battered. The type used on the heads is not suitable for a magazine about art; it lacks grace and beauty, and is more suitable for common, everyday work. One of the later stylish light-face romans, such as, for instance, Garamond, would have been much more appropriate. The initials are too narrow and high to conform with the shape of the page, and there is altogether too much space between the initial and the type alongside. A plain letter, say the depth of four or five lines of the type of the text, would have been much better; it would not only be more suitable but also more harmonious. The lines are rather too long for the size of type, yet a makeup of two columns would develop wide spacing between the words; in fact, the spacing between words is often too wide as it is.

ELMER H. DOE ADVERTISING AGENCY, Louisville, Kentucky.—"Louisville, Center of American Markets" starts off at a high pace with a cover that is striking yet wholly agreeable, and

the several states are lettered in, and as there is a larger cluster of them in Kentucky and as the slogan "Center of American Markets" appears across the bottom, the inference is quite plain that Kentucky is the "product spot" of eastern United States. Statistics are shown by silhouette illustrations varied in size in each case to represent the comparative growth in different ways. This is always good. The typography is good, and the bold-face used in large sizes is both impressive and legible. Margins are wide and set off the type to remarkably good advantage. The large halftones which bleed are remarkably well printed, too; in fact, as books of the character go, yours is one of the best we have seen.

CANFIELD & TACK, Rochester, New York.—The book "New Automatic Continuous Holder" is very impressive and contains some novel features, among them the cover by Charles E. Bracker, the drawing of which is especially spirited. We regret that its value is weakened by a lack of clarity in the lettering of the title. The running head is new also, the lettering being reversed in a decorative band. Its value also is lessened by the lack of clarity of the lettering. The typography is interesting and rather unusual, and the presswork and colors are excellent. It is really an outstanding piece of work.

# PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

## A New Lining Beveler

At the Cleveland convention John Royle & Sons showed a new lining beveler, which served to point out the growth of the photoengraving business since this firm introduced its original lining beveler thirty years ago. That machine beveled and lined small plates at their edges; but the new machine, taking a metal plate twenty-one inches square which may be covered with a group of square halftones, puts lines around them of any degree of fineness no matter where they are located on the large plate. It has complete metric adjustments on all its attachments, and will take all sizes of plates, beveling them only or lining them only as required by the particular job.

## Mercury Instead of Lead Intensifier

I see that you recommend lead intensifier strongly. I have used both, and, take it from me, lead is not in it with mercury when you know it. I never measure quantities when I mix it up and it always works, only the stronger the mercury the quicker it bleaches the negative film. I should say that a medium working formula would be something like the following:

Take twenty ounces water and dissolve in one ounce mercury bichlorid and one ounce ammonium chlorid; then add ten to twenty drops of muriatic acid to the solution. When the negative film, by rocking in a tray of this solution, is bleached white through the back, wash well so as to get rid of any free mercury which would give a yellow stain later. This white negative film is blackened with one ounce sodium sulphid in ten ounces water. After washing, flow the blackened film with ten ounces water containing one-fourth ounce nitric acid. This latter prevents cracking of the film through quick drying. Try this mercury intensifier and you will say it has the lead intensifier beaten for all such purposes.—*Emil Ludwig, Cincinnati.*

## Protecting Sensitized Plates

I am not a photoengraver, though I have recently acquired part ownership in an engraving plant. We have to make, for an advertising agency, duplicate zinc etchings from a combination negative. I have asked our etcher if a number of zinc plates could not be sensitized in advance and thus save time. He tells me that the sensitive coating on the zinc plate spoils soon after coating, particularly in the damp weather. Is there not some preservative that he could use for protection?—*Chicago.*

An air-tight tin box could be made, something similar to those in the market now used for tank development. The sensitized zinc plates could be slipped in the grooves with dried blotters between them. These blotters are satu-

rated with calcium-chlorid solution and are dried thoroughly. This calcium absorbs the moisture from the interior of the box, and will preserve the sensitized zinc plate for a day. The blotters can be used over and over by seeing to it that they are thoroughly dry before returning them to the box. The cover of the box must be air-tight and be kept closed at all times.

## Newspaper Halftone Heights

While conducting a foreign printer through the photoengraving plant of a great metropolitan daily newspaper, the visitor discovered that the metal bases, on which the halftones were to rest during stereotyping, were not precisely smooth. Also the zinc halftones themselves showed that, when clearing away the asphalt varnish from the backs of some of them, streaks of the thickened varnish had been left which might show in the printed job.

This was an afternoon paper, where in order to catch editions the minimum time is allowed the engraver for his work. Still carelessness in the above-mentioned respects will result in high spots that may blemish the halftones through all editions. The newest newspaper presses are constructed with such precision, as to the type height of halftones, that the slightest variation in the height of the bases, or the underlay caused by a ridge of asphalt varnish upon the back of a halftone, will show in the presswork. This is particularly the case where patent-leather blankets are used on the impression cylinders when printing halftones.

When, in 1897, the present writer was pioneering the use of halftones on the stereotyping web press, felt and rubber blankets with a drawsheet of coarse muslin were considered the only packing for the impression cylinder. We have advanced greatly since then, as shown in the excellence of present-day printing of newspaper halftones. The photoengraver has contributed much to this improvement, but he should see to it that his halftones get to the stereotyper's molding press precisely type high throughout their surfaces. This is vital to good work.

## Sensitized Metal Plates in the Camera

Is there in the market a ready-sensitized metal plate that can be used in the camera, and the picture be etched on the metal at once without all the intermediate steps of photoprinting on the metal, etc.? You can understand what a time-saver it would be to the newspaper photographer.—*John J. Russell, San Francisco.*

There is such a method designated "Paynetype," named after its English inventor. This writer tried to introduce it into the United States, but did not succeed. Paynetypes were polished zinc plates that were covered completely with an acid-proof varnish so that a lantern-slide dry-plate emulsion could be used on them as safely as on glass. The exposure and development were as perfect as in a lantern slide. The image being, of course, a negative, it was necessary to transpose it into a positive image before etching. This operation proved in practice to be unreliable, and Paynetype failed in consequence. There is a field for such a method, and it only awaits further experiments to be a success.

## Halftones of 1890

I used to be an engraver until photoengraving spoiled my business, when I reformed and took up printing. Have kept a number of prints made by Kurtz, New York, about 1890, one of which is enclosed. These are halftone reproductions of photographs of paintings, and they certainly look good to me. The deep shadows you will notice are solid black; the middle tones are in single lines, while the highest lights are cut up with white lines at right angles to the black ones, and which look as if they were engraved with a machine. I wonder if you could tell me how the highlight engraving was done in those days?—*J. H. Gillespie, Boston.*

Those halftones were made by the Meisenbach patented process, of which Kurtz was a licensee, and who carried it farther than the inventor did. Meisenbach used a pair of separate single-line screens ruled at right angles to each other. One of these screens was placed in the plateholder in front of the wet plate, with a slight separation necessitated by the danger of the silver nitrate on the wet plate staining the screen. After an exposure to the copy the plateholder was returned to the darkroom, the screen was removed through the front of the plateholder and the second screen put in its place, the plateholder returned to the camera,



and a second exposure then made with a different diaphragm, the result being that only the highlights were recorded on the plate. The manipulation of the exposures and the kind of diaphragms used were kept a secret, and each operator thought he had learned a trick that the others did not have. Infringers of Meisenbach's patents were not prosecuted in this country, because the present writer had anticipated Meisenbach by three years and had described his method before the American Institute, New York city, March 2, 1880.

### The Beautiful Halftones of the Nineties

The beauty of the halftones in THE INLAND PRINTER during the nineties, and which you praise so highly, is not due to the superior knowledge of halftone engraving then but to the skill of the overlay cutter of that period. Wood cuts were being rapidly superseded by the halftone, and the overlay cutter was obliged to turn his talent from the wood cut, with which he was so essential, to the more difficult problem of the halftone. When he had about mastered the latter, along came the mechanical overlay. This does not preserve the delicate gradations of the hand-cut overlay made by one with artistic training and judgment, but who, alas, has been lost in this mechanical age.—"Old Reader."

### "Penrose's Annual," 1929, Now Available

Volume 31 of "Penrose's Annual" has arrived—early this year, and in time to be used as a Christmas present among printers and photomechanical workers. William Gamble's "Editor's Review" of the year and the outlook for the future is worth the price of the volume for the information it contains of value to students of printing and those utilizing photography in the preparation of printing surfaces.

A feature of the progress being made, as Mr. Gamble states in his review of the progress of the year in the photomechanical methods, is this: "When we proceed to consider the situation we find there are so many new points of interest that may have an important bearing on the future of the crafts with which this Annual is concerned. The processes which heretofore have appeared crude and unpractical begin to stand out in a new light. Progress in one branch of the art may reveal fresh spheres of usefulness for some of the ideas which have for a long time remained dormant. The old methods brought forward at a time when conditions were not ripe for their development are introduced again in improved form, recast in the light of modern knowledge, and are found to have a new interest and importance."

One cannot but remark how novel photomechanical methods or improvements in old processes stimulate invention on the part of press builders and papermakers. A notable instance of

this is the tandem color press devised by Fred Thevoz, of Geneva, for printing his Sadag in three colors. Recognizing the difficulties of registering the colors on a web press, Mr. Thevoz thought out a system by which the cut sheets could be automatically fed and carried through three presses without loss of register. This he calls his tandem press, which conveys a sheet after the first printing through the drier to a second automatic feeder and press, where it receives the second color, and this is repeated on a third press, when the printing is completed. So there is no time given for shrinkage or stretching between printings on the part of the paper. One product of this tandem press is shown as an insert in this volume opposite page 1. Mr. Thevoz is to be complimented on the velvety quality of the colored inks used, which give the true rotogravure effect. This tandem press should interest three-color halftone printers everywhere.

The large Prisma-tone insert, from Chicago, makes an interesting feature. Here is a product from the web press invented by Charles F. Dausmann that takes advantage of static electricity to maintain the web in register. The only other American exhibits are by the American Lithographic Company, Incorporated, and the Walker Engraving Corporation. The titles of some of the new processes shown in this volume are: Tintex; Replica; Colortone; Coloretch; Patent Offset; Ultimat; Cryptographic, and Selectasine. The text occupies 184 pages, and there are 89 illustrations. The American agent is the American Photographic Publishing Company, 428 Newberry Street, Boston, Massachusetts. The printers and publishers are Percy Lund, Humphries & Company, Limited, 3 Amen Corner, London, E. C. 4. This is a guarantee that the printing, paper, binding, and makeup of the volume are of the highest degree of excellence. The book department of The Inland Printer Company has this book in stock and can fill your order promptly. The price of the volume is \$4.20 postpaid.

### Photogravure and Pantone Described

Rudolph Becker, Leipsic, C. 1, sends two booklets, No. 2 and No. 7 of the Miniature Series. No. 7 is about pantone, of which it is stated: "It is a translation from the description of the process by that well-known American, Louis Flader. It will lift the fog of misunderstanding from the pantone process and describe how it is done." The photogravure booklet is a simple outline of the method. The booklets cost one mark in Germany.

## Notes on Offset

### Pantone for Music Printing

A reader of your magazine told me that you printed an account of a new invention called "pantone" that prints from flat plates, as we do in music printing, only no water is used to repel the ink from the printing plate except where the music characters are. I should like to know something about this invention, for you can understand it would interest me greatly if it would print small try-out editions, of two to three hundred copies, cheaper and better than we now do by our stamping intaglio method, or by our system of transfer direct to stone. Will appreciate your help.—Music Publisher.

From the writer's experience in engraving plates for music printing he is of the opinion that no system of engraving music plates will supersede the present one of stamping characters into a pewter plate, pulling transfers from the stamped plate, and then printing planographically. Or, for the small try-out editions, no method can be cheaper than when a clever music scribe writes the music on transfer paper and the lithographer transfers it to stone or grained metal plate and prints the limited edition. When large editions of the music scores are to be printed then it is possible that pantone will answer the purpose admirably.

### Acid-Resisting Etching Ink

I am making plates for dry lithography, used in the printing of safety tints for bank checks, bonds, etc. When I began at this work the lines of the design were so close together that but a slight etching was required. Now the demands in this work tend toward broader white spaces between designs, so as to make them stand out better. This calls for deeper etching of the white spaces so that they will not print up. I am using photoengravers' etching ink softened with turps to roll up the albumin print. To make the ink completely acid-resistant I brush into the ink as much powdered rosin or dragon's blood as it will take up and then heat the metal slightly until the powder disappears in the ink. This worked well when the etching was shallow, but for deep etching the acid got through the ink and broke the lines. Is there a stronger etching ink than the one I use?—Lithographer.

It may surprise you to know that it makes little difference which kind of ink you use, it is the way in which you build up the ink design into an acid resistant that counts. The etching-ink image on the plate has no acid-resisting qualities worth considering, as you will find out if you put it into an etching bath without further treatment. In the first place I would advise discontinuance of spirits of turpentine as an ink softener. Palm oil, oil of lavender, and even kerosene would be better for this purpose. In my years of experience with etching ink I've found that Canada balsam is better than any of the ink solvents, though it is never mentioned for this purpose. Try it for your purpose and you will never give it up. Canada balsam is a powerful acid resistant in itself and it can be further strengthened, in addition to the powdered rosins you use, by powdered shellac and by powdered asphalt.

# The Teletypesetter: Marvel of the Industry

*What is the teletypesetter? How does it work? What are its advantages? What does it mean to the industry? Herein is given a summary of information on the remarkable invention*

THREE years ago Walter W. Morey, an experienced compositor and a member of the I. T. U., was recommended to Frank E. Gannett, president of the Gannett Newspapers, as a candidate for the position of mechanical superintendent with this group of publications. During the interview Mr. Gannett remarked, "I do wish there was some way in which I could tie up all my papers so that I could set the bulk of the type from one central point, say at Rochester."

Morey replied simply, "I think it can be done." Gannett took him at his word, and assigned him to work on this project. The result of the following three years of experimentation is the teletypesetter, impressively demonstrated before a representative group of publishers on December 6 at the plant of the Rochester (N. Y.) Times-Union.

The teletypesetter is a group of machines which from one central location provides means for the automatic setting of type in one or many nearby or distantly located plants. The sending equipment consists of a perforator and counter, a printer, and a transmitting distributor, through which a narrow tape is run. The perforator and counter is operated just about as a typewriter, although the operator must have had special training in the process of recording the combinations that represent the various letters and symbols. From this machine the tape then passes through the transmitting distributor, which sends its electrical impulses to a receiving perforator some hundreds or even thousands of miles away. At the same time the automatic printer at the right of the sending operator is making a typewritten copy of the material, so that the operator is enabled to check his copy.

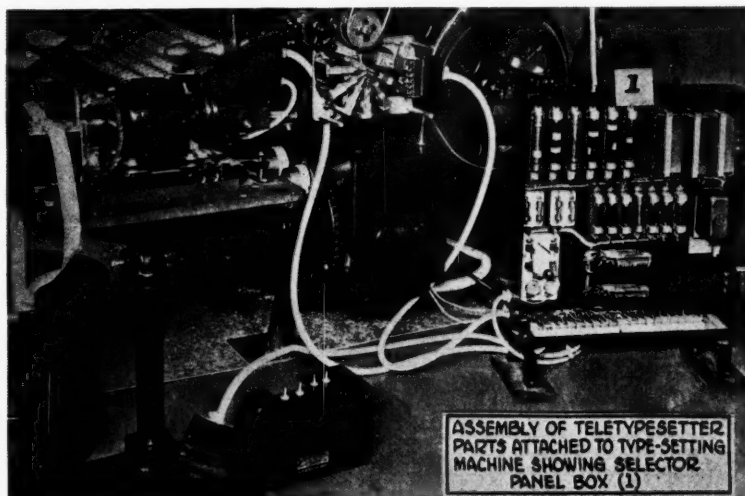
The receiving equipment consists of a receiving perforator, a printer, and an editing perforator. The receiving perforator, operated by the electrical impulses, perforates its tape in accurate accordance with the tape at the sending office, and the printer renders its typewritten version of the material transmitted. The editing perforator is of course for the purpose of perforating the tape for corrections.

Now for the final step—that of setting the type. Here is used a transmitting distributor identical with the one

utilized in originally transmitting the copy. As the tape just perforated is passed through this distributor, a selecting unit automatically decodes the message. There are code bars for every character on the typesetting-machine keyboard, and through use of a system using six magnets combinations of these perforations on the tape operate the code bars, thus selecting the proper matrices and setting and casting the type. The only other piece of

typesetter can only be disclosed when the machines are in daily use in the plants, but one can believe that it will be incredibly vast and impressive.

Speed is an important factor of this project. Mr. Morey stated that experiments with the teletypesetter showed it to be capable of producing between fifteen and sixteen thousand ems of six-point matter of wide measure an hour. Ordinarily the teletypesetter should be operated to turn out twelve



The necessary apparatus requires very little space

equipment separate from the typesetting machine is the panel box, which works the automatic elevator replacing the hand elevator for typesetting.

The advantages of the teletypesetter are many. Newspapers operating syndicate services, and also private syndicates, can contract to furnish their material to customers in tape form ready for automatic typesetting. Individual newspapers can train reporters to write their copy direct upon a perforator, thus affording automatic typesetting service and expediting every edition. Such matter as advance copy on presidential addresses, and similar material, can be run through without interfering with the operators who are busy on rush copy. In the transmitting of stock quotations the work can be so sped up that the last quotation will be set in type practically as soon as it has been recorded at the stock exchange. The actual scope of the tele-

to fourteen thousand ems of twelve-em material an hour, stated Mr. Morey. While the tirelessness, steadiness, and minimum number of errors of this invention are considered more essential virtues than speed, the figures just given stand in marked contrast with the usual rate of production. Both the enthusiasts and skeptics will do wisely to make haste slowly on this point, letting the teletypesetter prove or fail to prove its case on its merits.

The price of the teletypesetter has not yet been determined, as the product will not be upon the market for another six months, but Mr. Gannett makes the rough estimate that one installation should pay for itself in about a year. Electrical energy consumed by each machine will cost between one and two dollars a month, depending upon the local rate for current. Direct current only can be used for operation of the teletypesetter; alternating current

will not serve the purpose, because of the operating principles involved.

It is estimated that one man can supervise the operation of four type-setting machines by the teletypesetter, his work being merely to see that the machines are properly regulated. Contrivances are provided which automatically stop any machine not working correctly, and flash a warning for the mechanic, and the tape is protected against tearing at such times by some very remarkable devices.

Although the future of the teletypesetter is not to be foreseen, there is every indication that it will have a revolutionary effect upon the present system of news distribution. Officials of the Associated Press and the United Press have expressed their willingness to give fair consideration to all the changes which the use of the teletypesetter will make necessary. Certainly it must be given credit as the outstanding invention of recent years in the field of printing and publishing.

Frank E. Gannett and Walter W. Morey are listed as the co-inventors of the teletypesetter. The Morkrum-Kleinschmidt Company, Chicago, built the demonstration teletypesetter and will market this product as soon as production plans are completed. Mr. Gannett controls all rights for the sale of the newly completed teletypesetter.

## Mix Brains With Your Modernism!

**S**PEAKING on the contentious subject of modernism, Frank T. Denman, of the Mergenthaler Linotype Company, recently presented a clear view of the facts and foibles surrounding this topic. He emphasized the sole purpose of printing—to convey ideas to the reader, not to serve as a jig-saw puzzle for the bored layout man. But let Mr. Denman present his case in the following excerpts from his address:

The typographer who can do a really good thing in the modern manner was first a good typographer in the classic manner. *He has learned that there are certain fundamentals that cannot be violated.* They are just as essential in modern art as in any other kind. The thing that makes a lot of us shy at "modernism" today is that so much of it is attempted by people who would not be able to do a good job in the traditional manner. They don't realize that the new way is still harder. They seize upon a few superficial ideas—use grotesque type, set it at crazy angles, stick in a few irrelevant shapes, and think the result is modernistic.

The thing we should always keep in mind is that printing—any kind of printing—is a means of conveying thought to the mind of the reader. *It must accomplish that end with least possible effort on the reader's part.*

We must remember that there are certain limitations placed upon us by the mechanics of the eye. We know that it can travel only a certain distance across the line of type and then easily find its way back to the beginning of the next line. When we set type in too-long lines we make it hard to read. We can put only a limited amount of black on a page. If we put in too much black type unrelieved with white space, the eye rebels. The

shapes and lines in the composition should tend to *direct the eye* in an orderly reading of the message, and *not serve to distract it.*

The eye is accustomed to certain familiar letter forms. When we discard these and use other forms that are not familiar we make it just that much harder for the reader.

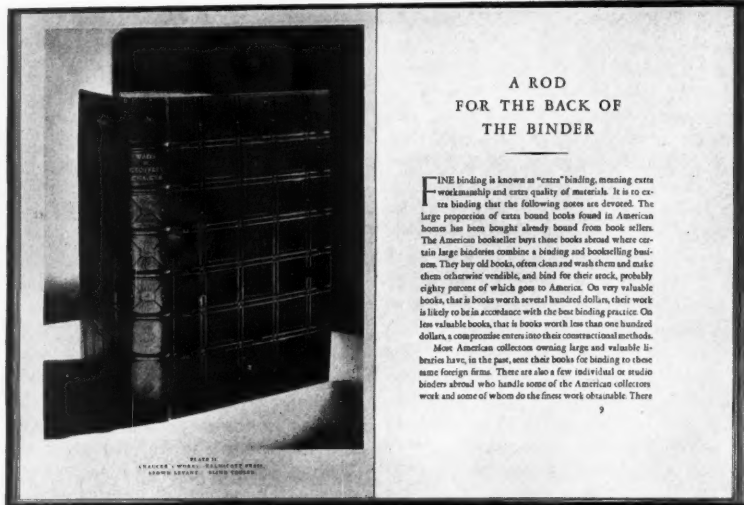
Modernism is not to be shunned and damned because of its excesses. Nor is it to be embraced as the universal formula for every layout. It can be very effective, and it can also be very ridiculous. Use it where it can serve you, but *keep a firm grip on your good taste, your common sense, and your judgment as to the fitness of things.*

## A Notable Piece of Bookwork

**B**ELIEVING that "extra" or fine binding is one subject regarding which too little authoritative information has been provided, R. R. Donnelley & Sons Company has filled the gap with a forty-eight-page volume which achieves rare standards of physical as well as textual quality. Its title is "A Rod for the Back of the Binder."

settings for the photographs are pleasingly but not rabidly modernistic, and the enhanceive effect, combined with remarkably skilful photoengraving and presswork, has resulted in illustrations exemplifying the same lofty standards that are stressed throughout the book.

Aside from the rare beauty and the quality tone of this book, it serves a



The work is bound with board covers in clean fashion sufficiently supporting the standards of practice described and pictured in the text. With a fine grade of paper stock, clear headings, large, well spaced body type, and liberal margins, the book accords with the very best of book practices, in fact, is one of "Bill" Kittredge's masterpieces, which means considerable.

One-third of the book—that is, sixteen pages—is made up of full-page reproductions of incomparably beautiful books bound by the Extra Binding Department of this company. The

definite purpose: to impress upon the readers the vital factors of the finest "extra" binding. Every step in these processes is described in simple language and with numerous diagrams, so that the non-technical person may not be confused and finally give up its reading. Truly this firm has benefited the industry through its production of such a masterly volume, and as truly this book will show a favorable reflection in the department's profits.

Unfortunately this volume was issued for limited private distribution, which has already been completed.



# THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope.

## The First Years Are the Hardest

It is just thirty years ago that I first started to feed a Gordon press. The salary at that time was \$7.00 a week, and it was considered good. Unfortunately after working at it for about ten years and not having had the chance to advance, I left it and went to work at something else, but after all these years it seems I could earn no more than \$20 or \$25 at the most, and long hours at that. Today the average feeder here gets \$18 or \$20 a week, and at that he must know something about makeready.

Three years ago I went back to feeding a job press. I worked at it for about six months, and then picked up enough courage to ask the boss to let me try my luck at makeready. He did, and after two weeks he put me in charge of four job presses, but I never learned anything about halftone work because we did not have any of this to do. I worked for this man for three years. He told me that I was a faithful worker, always on the job and busy. He used to tell customers that I never damaged type.

Several months ago I asked for a day off to get a marriage license. He refused me this little favor, because he thought he would have to give me a raise. I took a chance and got married, and was rewarded the following Saturday by getting fired from the job.

When I first went to work for this man he was using news ink on all jobs, even on bond paper. I coaxed him to invest in a better grade ink, and he did. There were a lot of other little things I told him, and he thanked me. The customers saw these little improvements. Finally his business started to get better, and today he gives me credit, but that's as far as I ever got. Would you advise me to start a printshop of my own, or would you not?

If you have sufficient cash to start a printshop and live while you are building up a business, advise you not to start alone but form a partnership with a compositor and one other person, either male or female, who understands the office end of the printing business. And this advice is based on the premise that you would prefer the printing business to all others and could be happy at nothing else. For while a few are able to earn considerable at printing, the great majority of printers either clear no more than a good mechanic or are plain failures.

Why? Because to date it has been impossible to get enough printers together in one organization to weld them as the members of organizations in other industries are welded to stand together to get a decent price for their work. While there are perhaps forty to fifty thousand printshops listed in directories that try to cover the field, the typefounder, the rollermaker, and the inkmaker know that there are

probably between one hundred and fifty and two hundred thousand separate concerns in the United States where one or more presses are operating. When these are fairly well organized the printing industry will take the place it deserves from its importance. Until then I would not advise you to start a printshop of your own in preference to some other line unless your fancy and your lack of other experience drive you to printing.

## Printing Solids on Celluloid

How may large, solid plates best be printed on celluloid? Will appreciate your advice.

Either by printing from a cast in hard rubber or by offset lithography. By either process it is better to print on the dull or mat celluloid and lacquer it after the ink has dried if a glossy finish is wanted. Equally satisfactory results cannot be obtained by printing on the lacquered celluloid.

## Printing White Ink on Black Ground Wood

The sample enclosed herewith is printed with specially made ink from a rubber plate on a job press. The result is not satisfactory. Would say that these dominoes are made from ground wood, and are not lacquered or varnished in any way. Pressure when they are made gives them the high finish noted in the sample.

You will find it profitable to send blank dominoes and rubber plate to the inkmaker, who will ascertain the possibilities of printing white ink on black ground wood from rubber. It is likely he will be able to solve your problem by substituting a metal plate for rubber and using a different white ink. After the ink has dried, the dominoes should be dipped in baking copal and the varnish baked on, else the white ink will rub off from handling.

## Makeready of Monotype Forms

What packing, hard or soft, is best on platen press when printing monotype forms?

Hard packing should be used if it is a form composed of new monotype. Hard packing is better for all new forms whether type, linotype, monotype, or photoengravings, or duplicates thereof, are being used on the job.

## Window Cards "Walk"

We have trouble with large window cards "walking" or curling when exposed to heat and the sunlight. Is there any way to prevent this?

Any cardboard will curl to some extent when exposed to heat, and as these window cards are used in many different locations an attempt to provide an atmosphere of correct temperature and humidity is out of the question. The curling may be retarded to some extent by lightly scoring the cards to offset the tendency to curl and by affixing supports at several points on the backs of the cards to hold them straight when stood up in the window, or the cards can be backed by a sheet of some non-curling material like glass or sheet metal. Try one of these suggestions.

## Cut-and-Crush Embossing

Can you give me the names of concerns that are doing "cut-and-crush" embossing like the sample enclosed? Also, where can these letters and designs be purchased, and what material are they made of? Is each letter separate like type? I notice some signs have letters as small as thirty-six-point.

You can get full information regarding these cut-and-crush embossing dies and letters from the diemaker. I notice that your gummed letters are secured to the cardboard mount with an adhesive. Some merely gather the gummed sheets with the cards and feed both into the press at once. The die cuts out the gummed letters and drives their edges nine plies deep in a ten-ply card. No embossment shows on the reverse of the card by this method, but does on yours. The former makes a neater job.

## Printing on Oilcloth Mounted on Millboard

Will you advise how to get a first-class job on oilcloth mounted on ten-ply millboard, which varies in thickness, doing the work on a platen press? We have tried ink made up specially for the job, but it mottled very badly.

You will find a very stiff cover ink best. Run the press at 1,000 to 1,200 impressions an hour for good inking. If any packing on the platen is used, let it be sheet celluloid. While the platen may now be set parallel to form for printing on ordinary paper, it is likely to need resetting so as to get a square

impact on a sheet of oilcloth, equal to three-ply, on top of ten-ply millboard. The square impact is necessary for a clean, sharp impression.

#### Halftone Printing on Platen Presses

We operate four school printshops equipped with platen presses, and our teachers are having difficulty in turning out good presswork, especially on halftone forms. We make a careful study of the Pressroom department of THE INLAND PRINTER each month and receive a lot of help. Can you recommend to us one or two books on presswork that will further assist us in improving our presswork?

"A Concise Manual of Platen Presswork" and "Practical Hints on Presswork," both for sale by The Inland Printer Company, are the best available treatises covering platen presswork for your purpose.

#### Slanting Edge of Impression

Could you inform me as to the cause of the print on a sheet printing on a slant, after the guides have been set straight?

The most probable causes on the cylinder press are: (1) Sheet sneaking under a guide which rises before the other; (2) sheet catching on a guide; (3) grippers not accurately set, allowing the bands and brush to pull the sheet from under the grippers. On the platen press the probable causes are: (1) Sheet sneaking under a gage or catching on some obstruction on drawsheet; (2) drawsheet slipping from under the bale; (3) faulty lockup.

#### Halftone on Cockle-Finish Cover

Will you advise me whether or not a halftone plate can be printed so as to be presentable to a precise customer on the sample of cover paper I am enclosing herewith?

Halftones require a more homogeneous surface than cockle-finish cover paper to show up well. If you are able to smash or iron out the cover paper with a hot plate a halftone may be printed on it, but a suitable highlight halftone or one with not finer than 120 screen would be most appropriate. Sometimes it is possible to print a halftone on a coated paper and tip the bled print on rough cover.

#### Knowledge to Qualify as Teacher

I am going to take a teachers' training course in order to go into vocational teaching of printing. I am required to take the regular state and city examinations and need to do a little refreshing along some lines and wonder if you would give me a little advice. What I will have to study up on a little are the following: Selection of inks for different stocks; the best washing and cleaning fluids, and knowledge of their cleaning properties; minimum and maximum size and weight of paper; how to determine the proper kind of ink for various kinds of paper; effect of cleaning fluids upon rollers and ink; effect of humidity on tympan; computing size and weight of tympan paper; working qualities of different tympan papers; crystallization of inks; chemicals used in making mechanical overlays, and the duties and responsibilities of a printing pressman. These are a few of the things I want to brush up on. Would you tell me what would be the best book to get to cover all these various subjects? Will certainly be

grateful for whatever assistance you are able to offer on these matters, as it will enable me to get a good start.

"Practical Hints on Presswork," for sale by The Inland Printer Company, covers most of these subjects. The data on sizes and weights of papers are contained in the bound price lists of paper dealers. As for the duties and responsibilities of a printing pressman, would advise you to get the ideas of a number of your pressmen friends and from the results of the symposium prepare your thesis on the subject.

#### Cover White Ink

We have been experiencing trouble in getting a white to print white, and found that we were not able to get the desired results with even two and three impressions of an ordinary cover white as furnished by the ink manufacturer. We note in your comment on this particular problem that you have given the party bringing this matter to your attention the address of an ink manufacturer who has a showcard white ink, which will in one impression equal about three of the ordinary impressions. If you will be kind enough we would appreciate your informing us who this manufacturer is so that we may get in touch with him direct.

In addition to a high-grade cover white ink, it is necessary to have good rollers, nearly new but well seasoned, to take full advantage of all the help afforded by a thorough makeready, to use the fountain and keep the ink stirred up, and, most important of all with dense inks ground in heavy varnish, to run slowly. By trying various speeds you may note which gives the best result. As cover white is so often used as a ground or priming color some makers add no drier to it, and on some papers it may take a week to dry hard at seventy degrees. So when buying cover white to be used without other inks to print on it either send paper sample to inkmaker and state drying requirement or add drier as you use it. With cover white for priming color add paste drier to inks that overprint.

#### Embossing

I am writing in regard to plate-press embossing. I am lost to know how to make the female die—what to make it out of. I am green at printing, but I like it, and I want to learn how to emboss if I can without too much expense. Can you give me an idea what equipment is required to make zinc etchings and electros, or can one afford to do this work himself? Is the chalk overlay good?

If you refer to steel-die printing and embossing as done on the modern die and plate press, the female die is a steel plate. The female die in platen-press or cylinder-press embossing is either brass or zinc, or electros made from an original die in brass or zinc. Brass is better and wears better. It certainly is not economical to make the female die yourself. It requires skill, and is a specialty of the engraver. Imitation embossing yields the raised-letter effect by heating rosin dusted on the printed impression be-

fore the ink sets. Then there is the Ellis method, in which the die and counter for real embossing on the platen press are made in one operation.

#### Mother-of-Pearl Paper a Difficult Surface

Enclosed please find mother-of-pearl stock on which we are trying to print a monogram. You will note the results. We have tried all kinds of ink, light and heavy impression, cleaned the type often, but with no success. We enclose a good sample we are trying to match. Can you suggest anything to help us?

This imported paper, occasionally called Japanese bamboo wood veneer, has a surface difficult to print upon, as it closely resembles fish scales, with a knot here and there. The good sample you submit was probably printed with cover black ink with a very hard impression (a sheet of celluloid next below the tympan). Afterward powdered rosin was dusted on the ink and the prints exposed to heat which raised the impression in imitation of embossing. Or good results might be obtained by steel-die printing and embossing. You may match the print as outlined above or by having a cast of the monogram in hard rubber and printing from it.

#### Three-Color Printing and Embossing on Paper Boxes

We have a customer, a paper-box manufacturer, who wants to know by what process these boxes are printed. Will you kindly state how the work was done?

On a large scale these boxes would be produced on a large flat-bed cylinder press. Soap and match boxes are printed flat and creased and cut on cylinder machines. This grade of embossing could be done on the same presses. The sheet would go through a single press three times for the red, the blue, and the gold impressions, and a fourth time for the embossing and scoring and cutting on a cutting and creasing cylinder press. Using a two-color press, the blue and red could be printed in one operation. After the blue and red had dried the gold could be printed on a single press and embossed, creased, and cut on a creasing and cutting press, three times through by this method.

#### Setting the Platen

Kindly state how to set the platen on a 10 by 15 job press.

Lock up a large cap. *M* or *W*, say seventy-two-point size, in each of four corners of chase. Do not ink up the press. Pull a trial impression on a sheet of S. and S. C., 25 by 38 size, 140 pounds, new basis, and examine the impression on the reverse of the sheet. The platen first may be dressed with one red genuine pressboard (or a sheet of celluloid) and two sheets of S. and S. C., the drawsheet being of oiled-manila tympan paper.

Set the two lower impression screws first until even. Do this with the platen back. Get at the gear-wheel side of the press and loosen lock nuts by pulling toward gear side. To increase impression pull set nuts in same direction. Then tighten lock nuts. Next advance platen and set the upper two screws by pulling lock nuts toward flywheel. Pull set nuts in same direction to increase impression. When impression is even secure the lock nuts. You will seldom have to change the set of the two lower screws, but the upper two screws should advance the platen when very heavy forms are to be printed.

### Cracking of Zincs on Wood

We have trouble with zinc plates cracking on our cylinder job press. Electrodo not crack. The plates are tacked on with brads. Would metal bases not be better?

Metal bases are preferable to wood. You should have no trouble with zincs on wood cracking if mounted upon the standard wood bases and then properly tacked on with brads. The cracking could also be caused by the zinc being mounted on a warped base or a base rocking from some other cause. Make sure all zincs are level and type high and that the plates are firmly seated on the bed of the press and not sprung from too tight lockup with quoins or bed clamps or both. The impression on the sheet sent is uneven and much too strong. The thick paper like a thin card should not be more than .003 inch higher than the bearers.

### Number of Pressmen for Five Presses

We have five presses: one Miehle vertical, one platen, two 00 Miehles, and one 42 R Miehle. Is it practicable to let one pressman run the vertical and platen, also look after the three larger presses and be responsible for the jobs turned out, set fountains, watch for workups, etc., as long as he has the privilege of stopping at any time to go to another press and look at another job? I have heard that on a large cylinder equipped with an automatic feeder it is practical to keep two men on the press.

As you are employed in a private plant, one probably running on its own work most of the time, the manning of the presses is a question for the management. In a high-grade commercial pressroom, operated on a production basis, three pressmen would be used on your battery of presses: one in charge of the vertical and the platen, one in charge of the pair of 00 presses, and one over the 42 R with automatic feeder. It does not necessarily follow that this arrangement is best in the private plant. If it seems so to you, talk it over with the management.

Several well-equipped private plants are not operated on a production basis. Service, when and as wanted, is generally the principal requirement. The de-

mands may be heavy at times, but there are periods of comparative quiet and easy jogging-along in between the hectic rush periods. Consult the manage-

ment, but let the management decide. If the decision is not agreeable you can consider the desirability of making another connection if you must.

## Legitimate Uses for Obsolete Machines

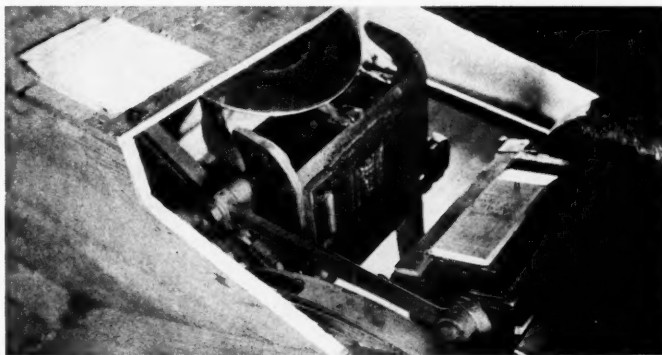
By DONALD A. HAMPSON

SUCCESSFUL printers have been entirely sold on the importance of the young blood in their mechanical equipment. The practice of extracting the last ounce from an old machine or an obsolete face is neither economy nor profit. In order to keep abreast of the times, it is necessary to replace worn equipment long before it has reached the junk stage—simply because obsolescence is swifter these days in demanding its toll than is physical wear.

Sometimes a trade-in hastens the installation of a new machine, but often the printer puts off an installation un-

Originally taken up as a side line, to accommodate a customer who wanted to bunch his printing purchases, this company has dropped its old line of work completely and now concentrates upon bags—largely of the brown-paper variety, like shopping bags, charcoal bags, etc. This is not at all a high-class line of printing such as bookwork.

The work is done on cylinder presses that have been picked up in the field. About one "new" press a year is added to the fleet; that is also about as often as the company finds one of the particular make it prefers on the market.



Old platen press used for printing rat-trap blocks

til he can sell the old machine to advantage, meanwhile keeping it at work which he knows could be done much more economically on a more modern machine. With the general upgrading of equipment that has taken place it is harder than ever to get a "good price" for an old machine. It is folly, therefore, to hold off—the time to sell is when there is a buyer.

If, on the other hand, the printer has use for an older machine, he can usually name his own price. There are times when it would neither be economy nor good practice to buy a new machine. Such cases as short and infrequent runs on a wholly different class of work, a job of special nature that entails a certain amount of rebuilding anyway, or a job of work too rough for machines tuned to quality printing, would be legitimate applications of the used-machine principle.

A good example of this principle is found in one plant that makes bags.

Bag printing is rough work; the machines are run fast, double feeding is a frequent occurrence, and no particular care is bestowed on the presses. Running the job as this company does, nothing would be gained by paying a high price, and its use of old machinery is thoroughly justified.

Another example is shown in the illustration. This job is the printing of rat-trap blocks. Printing on wood has claimed many clam-shell and other old types of presses that were headed outward. The work is rough and often puts an excessive strain on the parts. Such printing is a most legitimate use for these obsolete machines.

In the case shown, type-high brass dies are locked in the chase. The platen was planed off to allow for the thicker work. This old press will take care of the work just as fast as an operator can feed the blocks. An ordinary job ink, without any special drier, works all right on these blocks of beech.



# Collectanea Typographica

By HENRY LEWIS BULLEN

We are the only Bible  
The careless world will read;  
We are the sinner's gospel;  
We are the scoffer's creed;  
We are the Lord's last message,  
Given in deed and word.

?

What if the type is crooked?  
What if the print is blurred?

—Annie J. Flint

We owe help to others, for we owe to others well-nigh everything else.—Anon.

\* \* \*

## The Inventor's Account of the Invention of the Cylinder Press

Friedrich Koenig's first successful application of his invention of the cylinder press was accomplished on November 29, 1814, when the entire edition of the *London Times* was completed. On December 8, following, the *Times* printed in its editorial columns a letter from the inventor, which is the authentic beginning of the literary history of his revolutionary invention. *Collectanea* has had Koenig's letter transcribed, and here it is:

### To the Public

I have been called upon by my friends to give some account of the origin and progress of the invention which has been made use of during the last week for printing the *Times* and *Evening Mail* newspapers.

I should not have presumed to relate the details of an enterprise which has in it nothing so extraordinary as to excite public attention, and which would scarcely have been noticed had it not been connected with the art of printing; but, a confused statement having appeared in several newspapers, and insinuations thrown out that the editor of the *Times* had not bestowed the merit of the invention on the rightful owner, it will perhaps not be thought assuming to publish the following facts:

The first idea relating to this invention occurred to me eleven years ago, and the first experiments were made soon after in Saxony. My original plan was confined to an improved press [that is, a hand press] in which the operation of laying the ink on the types was to be performed by an apparatus connected with the motion of the coffin, in such a manner that one hand [operator] could be saved. As nothing could be gained in expedition by this plan, the idea soon suggested itself to move this press by machinery, or to reduce the several operations to one rotary motion, to which any first mover [that is, motivating power] might be applied. Its execution was not quite completed when I found myself under the necessity of seeking assistance for the further prosecution of it.

There is on the Continent no sort of encouragement for an enterprise of this description. The system of patents, as it exists in England, being either unknown or not adopted in the Continental states, there is no inducement for individual enterprise, and projectors are commonly obliged to offer their discoveries to some government and solicit encouragement. I need hardly add that scarcely ever is an invention brought to maturity under such circumstances. The well-known fact that almost every invention seeks, as it were, refuge in England, and is there brought to perfection, where the government does not afford any other protection to inventors than what is derived from the wisdom of the law, seems to indicate that the Continent has yet to learn from her the best manner of encouraging the mechanical arts. I had my full share in the ordinary disappointments of Continental projectors; and, after having lost in Germany and Russia upwards of two years in fruitless applications, I arrived about eight years ago in England, where I was introduced to, and soon joined by, Mr. Thomas Bensley, a printer so well known to the literary world that the mention of his name is sufficient.

In this country of spirited enterprise and speculation it is difficult to have a plan entirely new. Soon after my arrival I learnt that many attempts of a similar description had been made before mine, and that they had all failed. Patents had been taken out, and thousands of pounds sunk, without obtaining the desired result. I and Mr. Bensley, however, were not discouraged by the failure of our predecessors; the execution of the plan was begun, and as

the experiments became very expensive two other gentlemen, Mr. George Woodfall and Mr. Richard Taylor, eminent printers in London, joined us in this matter.

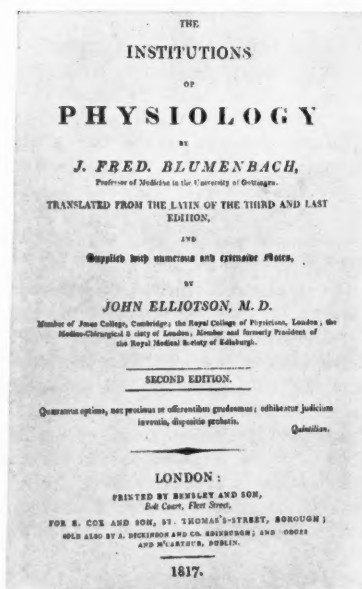
After many obstructions and delays, the first printing machine was completed exactly upon the plan which I have described in the specifications of my first patent, which is dated March 29, 1810. It was set to work in April, 1811. The sheet [signature] *H* of the new *Annual Register* for 1810, "Principal Occurrences," 3,000 copies, was printed with it, and is, I have no doubt, the first part of a book ever printed with a machine. The actual use of it, however, soon suggested new ideas, and led to rendering it less complicated and more powerful.

Impressions were produced by means of cylinders, which had likewise been attached by me upon a new plan, namely, to place the sheet round the cylinder, thereby making it, as it were, part of its periphery. After some promising experiments, the plan for a new machine on this principle was made, and a manufactory established for the purpose. Since that time I have had the benefit of my friend Mr. Bauer's assistance, who, by the judgment and precision with which he executes my plans, has greatly contributed to their success. The new machine was completed in December, 1812, after great difficulties attending the cylindrical impression. Sheets *G* and *X* of Clarkson's "Life of Penn," Volume 1, are the first printed with an entirely cylinder press. The papers of "The Protestant Union" were also printed with it, in February and March, 1813. Sheet *M* of Aiton's *Hortus Kewensis*, Volume V, will show the progress of improvement in the use of this machine. All together there are about 160,000 sheets now in the hands of the public, printed with this machine, which, with the aid of two hands [operators], takes off 800 in the hour. It is described in specifications of my two patents, dated October 30, 1812, and July 23, 1813.

The machines now printing the *Times* and *Mail* are upon the same principle as that just mentioned; but they have been contrived for the particular purpose of a newspaper of extensive circulation, where expedition is the great object to be achieved.

The public is undoubtedly aware that never, perhaps, was a new invention put to so severe a trial as the present one, by being used on its first public introduction for the printing of newspapers, and will, I trust, be indulgent in respect to many defects in the performance, none of them being inherent in the principle of the machine. We hope that in less than two months the whole will be corrected by greater adroitness in the management of it, so far at least as the hurry of newspaper printing will at all admit of such improvement.

It will appear from the foregoing narrative that it was incorrectly stated in several newspapers that I had sold my interest to two other foreigners, my partners in this enterprise being at present Mr. Bensley and Mr. Taylor; and it is gratifying to my feelings to avail myself of this opportunity to thank those gentlemen publicly for the confidence which they have reposed in me, for the aid of their practical skill, and



Title page of the first book ever  
printed on a cylinder press

for the persevering support which they have afforded me in long and very expensive experiments, thus risking their fortunes in the prosecution of my invention.

The first introduction of the invention was considered by some as a difficult and even a hazardous step. The proprietor of the *Times* having made that his task, the public is aware that it is in good hands.—FR. KOENIG.

\* \* \*

### Remarkable Books—I

[This is the first of a series relating to books of special associational interest, to be continued from month to month.]

The title page shown on opposite page is of the first book completed on a cylinder press. It contains the following note:

P. S. This volume may be considered a typographical curiosity, being the first book ever printed by machinery. It is executed by Messrs. Bensley and Sons Patent Machine, which prints both sides of the sheet in one operation, at the rate of 900 per hour, and is the only one of the kind ever constructed.

The book is a small octavo of 426 pages, passably well printed, in good register, if rather poorly and unevenly inked. It is one of the possessions of the Typographic Library of the American Type Founders Company in Jersey City.

The first practicable cylinder press was built for and used by the London *Times*. The first issue of the *Times* from this press was in November, 1814. The speed was 1,100 impressions an hour. This machine was invented by a printer, Friedrich Koenig, and built under the direction of Andreas Friedrich Bauer, a machinist. Both were young Germans who went to London together, with the idea of giving the printing industry an improved printing press. The next machine built by these enterprising men, after the *Times* press, was a double-cylinder perfecting press, with a capacity of about 900 sheets an hour, printed on both sides—1,800 impressions an hour, the cylinder revolving at a speed of 900 revolutions an hour. This is the machine upon which was printed the book we are celebrating here: "*The Institutions of Physiology*," by J. Fred. Blumenbach, translated from the Latin by John Elliotson, M.D., second edition, printed by Bensley & Son, Bolt Court, Fleet Street, London, 1817.

Thomas Bensley, owner of a printing office of the first importance in London at the time we write of, is entitled to a large share in the honors which have been given to Koenig and Bauer. These young men were without financial means to forward their ideas. Bensley believed in them and financed them to a successful conclusion, apparently without any intention of holding an interest in whatever profits might accrue through their successful development. The first Koenig & Bauer press was tried out in Bensley's printing house. It was a failure, but, far from being discouraged, Bensley then procured from the London *Times* an or-

der for two presses of an improved design which proved to be workable, and were at the time regarded as wonderful—as they certainly were—giving 1,100 impressions an hour as against the 250 an hour given by the hand presses they displaced.

although business was resumed with a new plant, Bensley shortly after retired from active participation.

Who among those who printed this interesting book had a thought of what their work presaged to future genera-



Portrait of Friedrich Koenig, inventor of the cylinder press. In outline at foot of the design is a picture of his first successful press, as it was used to print the London *"Times"* on November 29, 1814. The picture on opposite page shows the title of the first book printed on Koenig's second successful press, better adapted for book printing

Koenig and Bauer, having accomplished their purpose, and having earned a just financial reward, returned to Germany and established a printing-press factory in an abandoned monastery in Oberzell in Bavaria. The firm still continues under the original name, and today ranks with the principal printing-press factories in the world. Thomas Bensley died on September 11, 1835. In 1819 his large establishment was destroyed by fire, and,

tions? Most of them, we think, believed that this machine of 1817 was the limit of perfection, just as most of us today have the same thought in regard to our wonderful automatic presses. "Great oaks from little acorns grow," but is there any limit to the growth of the oaks?

\* \* \*

Success and failure are not chosen for us. We choose them ourselves.—Mabie.

# George W. Jones, Master Printer, of London

By HENRY LEWIS BULLEN

A FEW days ago we noted in the newspaper that a master printer of London, George W. Jones, who prints at the Sign of the Dolphin, had bid \$16,500 for one of the twelve copies printed in vellum of that cathedral of a book, the Kelmscott "Chaucer." Only yesterday we received from Mr. Jones a photograph of his sanctum sanctorum in his extensive and active printing house in Gough Square, off Fleet Street, London, a room in which many American tourist-printers have received a hearty welcome. Mr. Jones has a soft side for Americans.

The photograph speaks for itself. Here is a printer's private office in every way in keeping with the importance and dignity of our art. It is also a brainworker's workshop. At the left of Mr. Jones, in that part of the room not shown in the picture, is a well-designed, deep work table, full width of the room, facing the street windows, and with a north light. At that table the reputation of Mr. Jones and his considerable, very active, and profitable printing concern is maintained and widened. He gives personal attention to initiating all work of his shop.

George W. Jones is the best all-around printer that Great Britain has ever produced. All that Bulmer, Baskerville, and the Whittinghams did he can do as perfectly; but unlike these celebrities his range of work is not limited to a specialty, as theirs was, but embraces all that civilization in all its departments may demand as an aid from a printer.

William Morris was a greater man than is George W. Jones, but his vision typographically was narrowed to a single purpose, and that purpose was carried out for the glory of Morris rather than for the glory of the printing art. Jones' printing has behind it, first a deep devotion to printing as an art, and, secondly, an ardent desire for the cultural advancement of every person employed in our art and industry in whatever capacity.

However, we do not compare Jones with Morris, for Morris was indeed the modern Messiah of fine printing. Jones works in quite another avenue, really more important than that chosen by Morris, with this to be said: Morris would have been helpless in the field of influence cultivated by Jones, while Jones, equipped as he is by his ardent lifetime studies of artistry as applied to printing, with his complete

mastery of the technics of typography, has the ability required to successfully emulate the work of Morris the printer.

Comparisons between great craftsmen in any art are of little use to students. We owe a great debt to all those craftsmen for leading us forward, each in his own way. All we wish to establish is that Jones merits a seat among the immortals. This is a claim that probably will be disputed by the playboys of typography and the amateur experts (as distinguished from the actual experts) who are more pro-

and industry. This is a group in which printing is done professionally and not by playboys for the amusement of a few hundred dilettanti. This is the group of which Jones is a shining light in Great Britain, while his fame is truly international.

I first met Mr. Jones in 1888, within a few weeks after he had become a proprietor printer. We have corresponded with each other off and on ever since, and on a few visits to England our friendship has been strengthened. On one side of his sanctum you



Private office of George W. Jones, master printer, at the Sign of the Dolphin, Gough Square, Fleet Street, London, England. The bookcase contains a selection of fine books, ancient and modern masterpieces, some of them of great rarity

found with their pens than with types and presses. After all that can be said about the meticulously executed productions of the playboys, which are not without benefit to the printing art, the chief merit of our art and industry is found in the influence wielded by the product of tens of thousands of printing offices—newspaper and book and commercial—in which the conditions prohibit a more than casual consideration of the higher craftsmanship.

Those printing houses operated by craftsmen who have learned their art through experiences beginning with duly required apprenticeships—which today print a telephone directory and tomorrow an edition de luxe, and do either with all the excellence that may properly be demanded under conditions created by their customers—form the most admirable group in our art

will note the bookcase holding a very critically selected collection of typographical masterpieces, ancient and modern. On our last visit to London we gladly studied these masterpieces on several occasions, and expressed the wish that our friend Jones were a bookseller rather than a printer, for in that bookcase were several items which we ardently coveted. Mr. Jones has another extensive library in his present residence. These books have been crowding him, and have driven him to build a larger residence in the country, amid lovely scenery, about fifteen miles from Fleet Street. In this the most spacious room will be the library, the solace and inspiration of this successful business man and ardent devotee of the mightiest of arts.

George William Jones was born on May 18, 1860, in Upton-on-Severn,



# A Kingdom for a Caxton

By JOHN H. CHAMBERS

Worcestershire. He attended a small-town national school until he was eleven years of age; otherwise he is self-taught. After leaving school he was apprenticed to a printer of Worcester. Fulfilling his apprenticeship, he left Worcester and advanced in various places as a journeyman compositor and pressman, teacher of printing in a vocational school, foreman, manager, and proprietor. His last employment before becoming a proprietor was director of typography and printing for the *British Printer*, in which capacity he developed a true English style of typography, which was a happy compromise of the German and American style dominating in the late eighties of last century. Through the *British Printer* Jones exercised a powerful and widespread influence toward better printing in Great Britain and her colonies.

Surmounting many obstacles, George W. Jones has achieved success in every aspect of the nature of that fickle goddess. Year by year, without fail, he has given his time to the advancement of the education of apprentices, and has always been in demand at considerable sacrifice of his personal interests as a lecturer on the technics and the art of printing. His printing house in Gough Square, in the rear of Fleet Street, on the north side of the city, has been the historic center of printerdom in London from the time of Wynken de Worde until this day, and bids fair to retain that honor.

Near by are many active, extensive printing houses in the centenarian class, and also the offices and plants of the greater newspapers and magazines of Great Britain. In this area printing and publishing are almost the only occupations, and not the least of the honors that have been showered on Mr. Jones is his frequently renewed election as representative of the printers' ward in the London City Council, an office which in England is not to be sought, but is bestowed as a mark of the highest public esteem. Other of his honors are: Printer to the King and Queen of Belgium; Governor of St. Bride Foundation, which owns the famous Blades' Typographical Library, and Liveryman of the Worshipful Society of Stationers, the oldest association of printers in the world.

Postscript: Mr. Jones was outbid by a bold American for the vellum Kelmscott "Chaucer" referred to in the beginning of above article. Since that occasion another copy went to auction in London, and the newspapers report that Mr. Jones was this time the successful bidder—the price \$20,000. Mirabile dictu!

IT IS certain that many readers of the June issue of THE INLAND PRINTER failed to grasp the full significance of the reproduced page from the very rare Caxton pamphlet, "Propositio Johannis Russell," ordinarily called the "Oration," which accompanied Julius W. Muller's very interesting article. As he states, only two copies of this tribute to the Duke of Burgundy are now in existence, and it is safe to say that either one of them would bring as much at auction as the whole kingdom, over which the brave Duke fought and died so valiantly back in the fifteenth century, was then considered to be worth.

As every student of Caxton knows, the original pamphlet has no printer's name, date, or even place of publication. That the "Oration" was a product of Caxton is universally conceded, however, because of the beautiful type used, a face which is definitely identified with later publications bearing the famous printer's name.

Even a casual glance at the reproduction accompanying this article will immediately impress on the observant printer the fact that the type used in the original was new or nearly so, and that the stock and ink must have been of the best quality. This, in truth, was the case, as we learn from J. Johnson's

"Typographia," of 1824, which quotes Rev. T. F. Dibdin's "Life of Caxton," of an even earlier date, to this effect: "it is printed with a fine black ink and excellent paper, and that it is one of the finest specimens of Caxton's press." The "Oration," as Mr. Muller states, consists of six pages, five and one-half of which are occupied by type, with twenty-two lines to the page.

To explain the new type face and the occasion for printing the "Oration" it seems necessary to review the events of Caxton's life about the time of the publication. Mr. Muller sets the date at about 1477, but a review of circumstances surrounding publication favors the early months of 1476.

The "Oration" itself concerns an address delivered by the foremost orator of the day, Dr. John Russell, on the occasion of the investment of the Duke of Burgundy with the Order of the Garter, at Ghent, in 1469, at which event, it is assumed, Caxton was present. A liberal interpretation of the first six lines of the Latin title of the pamphlet makes it read: "Out of compliment to a most famous orator, John Russell, a doctor of learning and up until then ambassador of King Edward, in thanks to the royalty of England and France and on behalf of the most Famous Karolum, in Burgundy, on presentation of the Order of the Garter, etc." Just who this "Karolum" was is not made clear, but the record probably refers to some title by which the Duke was known.

During 1476 and 1477 Caxton was connected with the court of Burgundy, as he had been for a number of years previously, as a sort of private secretary. His labors brought him much in contact with the learned Duchess while the Duke was spending most of his time engaged in war. The Duchess encouraged Caxton's experiments in printing, and much of his success was due to her patronage.

The year 1476 opened with a number of minor events that occasioned considerable enthusiasm at the court of Burgundy and gave promise that success would crown the struggles of the head of the house who had been waging war for six years against the Swiss. During this period of rejoicing Caxton either cut or purchased a new font of type, and it is presumably at this time that his thoughts turned toward complimenting the Duke and his fair lady, the Duchess, by putting into type the famous "Oration."

*Propositio Clarissimi Oratoris, Magistri Johannis Russell doctorum doctoris ac doctore Ambassiatoris christianissimi Regis Edwardi dei gracia regis Anglie et Francie ad illustri simum principem Karolum Ducem Burgundie super susceptione ordinis garterij etc.*

*Estimavit nos illustrissimè princeps Karolus regia magestas de tue celsitudinis prelectoria sui ordinis garterij insignia ad quem per collegas illius gloriose societatis tam spectabile christianis orbis fastigium hui pulcherrimum futurum illius ordinis ornamentum dignissimum delectum esse debitis honoribus offeramus. Optantes igitur i primis ab immortalis deo tanti principis profperis in eum successibus delectat paululum huius nouelli feris deus. Utilitatem prefatam per amari, quatenus nec inanis aut superuacua militariu collegioz reputetur inuidio. Hactenus quod fideles amicos principis inde paululum delectat gulari. Nam si res ab nostra memoria preteritustatem remotas, ex litterarum monumentis*

Page 1 of "Propositio Johannis Russell," printed by William Caxton about 1477

This reproduction from the book of only six printed pages was furnished by Henry Guppy, curator of John Rylands Library, Manchester, England, which possesses one of the only two copies known.

It is a matter of history that the latter part of the year 1476 was a sad one for Caxton. The favors of war began to turn against the Duke, and defeat finally overtook him at the bloody battle of Morat, on June 21, 1476. The Duke barely escaped capture, only to fall in a stubbornly contested battle at Nance in January, 1477.

The reverses of war that befell the Duke, the defenseless condition of the country, and the consequent retirement of the Duchess cast a cloud of sorrow over Caxton and induced him to return to England. Taking with him his wife and daughter, his new type, tools, and two assistants, he embarked for London in the latter part of 1476. England at that time was under the reign of King Edward IV, brother to the Duke, and offered Caxton safe asylum and a chance to continue his beloved work of printing.

Under these trying circumstances it would seem that Caxton would be in no humor to begin the production of a work of the nature of the "Oration"; neither would it seem fitting that he would begin its publication so soon after the Duke's death in 1477. The Duchess, for whose eyes the "Oration" was intended, was now in mourning, so that the impelling influence was lacking. Furthermore, it will be remembered that the address was delivered in 1469, when the Duke was at the height of his glory, and it would seem unreasonable to suppose that Caxton would hold it for eight years for publication at this unhappy period.

Caxton did not get his press built and set up at Westminster until the summer of 1477. In November of that year appeared his "Dictes and Sayings of the Philosophers." This was a volume of 150 pages and must have required considerable time to set and print, so that it is hardly likely that the "Oration" could have been produced during this period even though Caxton had been so minded. There is no evidence of any production of consequence during December, and so far as known nothing further appeared from Caxton's press until "The Moral Proverbs of Chrystyne of Pisa," during the winter of 1478.

The fact that the early part of 1477 was unpropitious for the publication of the "Oration," that during this time Caxton was separated from the Court, that defeat and then death had overwhelmed the Duke whom this work lauds, and that no record exists of any publication having appeared from Caxton's Westminster press prior to the "Dictes," or during December of that year, leaves no other conclusion but that the "Oration" was produced,

not in England during 1477, but at Bruges during the early and happy months of the year 1476.

From "Who Was Caxton?" which appeared in London in 1877, as a result of the 400th anniversary celebration of Caxton, we learn that "Caxton by this time got to work on a new type, and it is probable that the old fount which must have been well worn, was soon after 1476 entirely discarded by Caxton." According to William Blades, a careful investigator of Caxton's works, his No. 2 type made its appearance sometime between the appearance of "The Recrueyell of the Histories of Troye," in 1474-75, and the summer of 1476, when Caxton prepared to leave for England.

Caxton's first type was of German origin. The type used in the "Oration" is new, different, and evidently the work of a capable French workman—possibly Colard Mansion, who had set up a press in Bruges in 1473. It is assumed that Caxton's No. 2 type was first used on "Les Quatre Derrenmieres Chose," because an original copy in the new face was found in the British Museum bound up with "Meditacions," one of the three French books printed in Caxton's first type. This is merely conjectural, however, as the binding might have occurred at a later period than that.

Judging from the extreme clearness of the type used in the "Oration," from his personal knowledge of the subject, and from his natural desire to produce something in keeping with his beautiful new type face, it would seem reasonable to suppose that Caxton would choose the address of the great English orator, Dr. Russell, rather than an insignificant little French work of minor importance. What more pleasing tribute could he render his patroness, the Duchess, and her valiant Duke, than to present them with copies of an oration in his honor? It would seem that this hypothesis is entirely reasonable.

Furthermore, the address, it will be remembered, was delivered in 1469, when the Duke was at the height of his glory, and the "Oration" is credited with appearing in type in 1477, or eight years later, after the Duke's death. The investment ceremony, according to the editors of "Censura Literaria," was entirely English. They describe it as being—


not only of English origin, but performed by Englishmen, and a natural presumption arises that Caxton would of course be present; and that as he was engaged in various literary pursuits, out of complement to his countryman, John Russell, the orator, and acting under the immediate sanction and patronage of the Duchess, he would produce a specimen of his art as a curiosity of itself, or in complement to the ceremony, and perpetuating an eulogium upon an order of which her brother and his royal master was sovereign.

Is it not reasonable to assume that Caxton would set to work on the "Oration" at the earliest possible moment; also that he would use the newest, cleanest, and best type face in his possession? From a study of available sources of information it seems reasonable to conclude that the "Oration" was the first production to appear bearing Caxton's new type face, and that in the absence of any date on the pamphlet this example of early printing was more likely to have been printed in 1476 than in 1477.

This conclusion is further strengthened by Caxton's own statement in his "Recule," which appeared in 1471, wherein he complains of "infirmities of age creeping upon him and enfeebling his body," although as a matter of fact he lived twenty years after and pursued his business with extraordinary diligence till his death. It is reasonable to assume, nevertheless, that he would not needlessly postpone for eight years work on a little job which was evidently dear to him when he had the type and opportunity to do it sooner. To think otherwise is not to recognize the indefatigable labor and persistence that were notable of England's first printer. We may well exclaim, "A kingdom for a Caxton."

**BLOTTER** from WILLIAM ESKEW Printer Portsmouth Ohio

The only printshop in Portsmouth that works with types imported from Italy England, Germany; besides having most of the Goudy types cast in this country



The Pioneer Press : Established 1896

for \_\_\_\_\_

J. L. FRAZIER  
THE INLAND PRINTER  
632 CHERMAN ST.  
CHICAGO ILLINOIS

No. 825 THIRD STREET  
Telephone (new No.) 825

At last the lowly blotter has been "individualized" and in the case of this item the work of addressing envelopes is saved. It was mailed in a "window" envelope. Not a bad idea

# THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

## S O S

Have all the problems of the proofroom been solved? There is a dearth of questions. It happens every now and then. We can't very well have a department of questions and answers without questions; it leaves us in the fix of the fellow who said, "If we had some ham, we'd have ham and eggs—if we had some eggs." Don't hold back, with the idea that there are too many questions for yours to get a look-in.

## Pick-ups

I do so enjoy the little collections of proofroom odds and ends you occasionally present. It would be nice to have another, soon. They are object lessons, and I for one have found them helpful. How I would love to peep into that Little Red Notebook of which you give teasing hints!—Rhode Island.

Thank you, ma'am! The L. R. N. is, truth to tell, one of those myths with which the dull routine of a humdrum existence may be lightened, if one is blessed or cursed with sentiment and imagination. What I really have is a higgledy-piggledy bunch of clippings (torn out, not neatly snipped with the shears) and scribbled notes, some that I can read and some that are indecipherable. Envious is the neat and systematic worker who wastes no motions and never loses an idea. Neatness—reliable, never-failing neatness—is one of the first requirements of the good proofreader. The writer may be temperamental, and get by; but the proofreader must be unvaryingly accurate and exact. He or she should never do as I have just done—starting with a footnote before the text appears.

First I turn to a page from *Current History*, part of an article on the Franco-Slovakian treaty. Four years it has been awaiting its turn; it is dated August, 1924. Quoting, it says, "The Czech nation is a small one, but it has courage and a soul equal to none." No doubt the original intended to say that the Czech nation has courage and "soul" equal to the best, second to none; but the type is far from making that assertion. This misprinted sentence illustrates one of the major difficulties of proofreading: picking up

the trail of the copy where the compositor has lost it. When a word is repeated soon after its first appearance in the copy, especially if upon the second use it falls into the line in a position closely matching that of its first appearance, the eye is apt to jump the intervening words, and there is an "out" to be detected by the reader. These errors are deceptive, because if every word is correctly lettered the reader's mind, lulled into a false sense of security, is liable to slide over the error without a warning bump.

In George A. Chamberlain's novel "The Silver Cord" is this misprint: "Mr. Dobbs chose to perpetuate a brutal assault on me." Perpetual perpetration of a brutal assault would be overdoing it, I should think.

In Samuel Merwin's story "The Passionate Pilgrim" I find this sentence: "The greatest advertising men in history were Alexander, Julius Caesar, Genghis Khan." Does this mean Genghis Khan or Otto Kahn? Again: "Margie had poured over works on morbid psychology." Perhaps she pored over those dismal tomes until tears poured from her eyes and justified the verb.

In the *Princeton Alumni Weekly*, of date unknown to me, this sentence appeared: "The Press is comprised of four departments." The four departments compose the Press, and the Press comprises them. In the *New York Times Book Review*: "The movement of the narrative has gusto, but the abruptness, in several incidences, has been so marked as to . . ." Incidents, or instances? Take your choice. And then, in Barry Benefield's "Chicken Wagon Family": "It rushes by for both her and for me."

The *Saturday Review of Literature*: Book title, "Sacrilligious Hands." We see "sacreligious" more often than "sacrilegious," which is the real word. The dictionary (Webster) in precious space remarks thus: "Often erroneously pron'd, even by educated speakers, as if spelt sacreligious." This "sacrilligious" is a new one.

An old clipping from the same literary weekly, in a review of "The

Great Gatsby," says: "Some people are born with a knack, whether for cutting figure eights, curving an in-sheet," or other accomplishments. Perhaps there will be something new in baseball next year, with the pitchers serving up a puzzling assortment of outshoots and insheets.

*New York Times Book Review*: "The children . . . are nearly always heavy with religion; the pages of their little worn Bibles are . . ." This sentence undoubtedly says exactly what its writer meant: the children's Bibles were little and worn. I quote it to show the desirability of great carefulness in punctuation. If the situation had been different, and the intention had been to say that the Bibles were not much worn, "little-worn Bibles" would have been the correct form. To make assurance doubly sure, the sentence as printed would have been still better with a comma after "little": "the little, worn Bibles." In either of these two forms, ambiguity is not only absent but absolutely unsuggested.

Punsters' delight: from "Gladys," by J. Morgan de Groot, comes "an inlaid smoker's table." An inlaid smoker must be a pretty bit of furniture. But such quips are old-fashioned.

"The Great Moment," by Elinor Glyn: "He held her arms still as in a vice." To be gripped in a vise is painful, but the grip of a vice is still more to be dreaded. "Uncle James' Shoes," by Doris Webster and Samuel Webster, offers: "He would stove a hole in the boat and sink it."

A whole issue of this journal could be filled, from cover to cover, with misprints from any month's output of books and magazines. To fill even a page or a column with such misprints in the spirit of smartness would be a wicked waste. These pick-ups are presented with just one purpose, and that is a constructive one—namely, to exhibit to proofreaders the pitfalls of print, so that we may all be more vigilant in the detection of error. Even errors not "serious," mechanical errors that do not affect the sense for any reader, are blemishes in the finished



product. It is the proofreader's function to keep the pages clean.

### Hot Dogs and Hyphens

Did you happen to see this one?—*New Yorker*.

"This one" was a clipping (no credit given) telling in a short paragraph how a speaker named Adams brought down the house, unintentionally, with a shift of accent which can best be indicated in print by means of the hyphen. The gentleman is said to have a mixture of English, Scotch, and American that "gives a three-ply roll to his speech which is a delight to the innumerable audiences before which he presents the New York Regional Plan." The story is that, intending to tell how he went back to England last summer in the hot dog-days, he made it sound as if he had traveled in the "hot-dog days." Whether that Americanism was unintentional or a subtle stroke of flattery for the speaker's American audience, it makes a story rich in humor for the proofroom.

### Proofs Are Proof

My students quickly learn that back numbers of your Proofroom department are never out of date; so, in browsing through the June number, we came upon the article "Proof." Is this one step toward the establishment of a department of "History That Ain't So"? You state in this article that "A proof is so called because it proves the existence of type."

Yes, we grant that "proof" frequently means "evidence," and probably that sense predominates in the use of the term in our modern day. But in the earlier use of the word it means also to make trial or test. Back in the days when analytical thinking was something of a novel practice for me I hit upon the idea of using the latter sense in defining the printer's proof—that it is the trial impression, by which to test and correct his work. Today my respect for Webster was vastly increased by the discovery that he has the same idea. So, "handing the foreman a bundle of a hundred galleys," we would say, "Here are proofs of the whole job."

It would flatter to discover that we could tell you anything pertaining to the field of applied English, but we would learn more in your defense of your position. Go to it!—*Tennessee*.

This letter is from the director of the "training division" of a big press. Incidentally, that fact suggests the possibility of another letter telling us about this work, and we would be mightily pleased to place it before the Proofroom family. This is an invitation, and a right hearty one. Such letters would increase the department's usefulness far beyond the power of its conductor or anyone else to achieve.

Frankly, I don't quite get the point of the letter. Some one in South Dakota asked: "Is a number of page proofs, or galley proofs, of the same job usually spoken of as 'a proof'?" And we said that a proof is so called because it proves the existence of the type, and that fifty galleys on one job are proof of the job. Not "a proof," as was carefully pointed out, but "proof." Each galley or page is proof of a gal-

ley or a page having been set. Fifty pages or galleys reproduced on paper are proof of fifty pages or galleys of type out in the shop. Collectively, they are proof of the whole job.

Webster says (proof, 9, printing): "A trial impression . . . for correction or examination." The impression is taken to display proof of the type. "Here are proofs of the job" is correct; "Here is proof of the job" is just as correct, and a whole lot more neatly apt. My "position" needs no defense.

### Al on the Air

I think the enclosed item needs no further explanation.—*New Jersey*.

"The enclosed" is a clipping from the New York *Herald Tribune*, in which Willis Fletcher Johnson, former college professor and literary journalist, calls some of the people to account for saying "raddio," and the dictionaries for (possibly) intending to record that pronunciation. Al on the air, and the professor up in the air! Most likely Candidate Smith's pronunciation of "radio" was a very minor factor in the presidential campaign, for it is probable the number of those who voted for him because it marked him as a man of the Pee-pul was about matched by the number of those who voted against him because they considered that it demonstrated unfitness for the Presidency.

Dr. Johnson also feels bad because while no dictionary sanctions "po-tah-to," millions say "to-mah-to." Down in Camden, New Jersey, soup center of the universe, people watching the big truckloads of red-cheeked love-apples rolling in from the farms to the factory say, "There come the termatts!" Dr. Johnson appeals for uniformity; but, bless us all, it is the variety that spices speech. The dictionaries do not make the language; they only record it. And that is one reason why every proofreader should be careful and conscientious in cleaning out the errors of

speech, in so far as power is given him. Cleanness of printed matter—job, newspaper, magazine, and book—helps keep up the standards of speech.

### —o-u-g-h

The following is an extract from "Notes and Queries," Volume 4. It may be of interest to the Proofroom family:

"'Tis not an easy task to show How 'o-u-g-h' sounds; since, though An Irish lough and English slough, And 'cough' and 'hieough,' all allow, Differ as much as 'tough' and 'through,' There seems no reason why they do."

—*New Jersey*.

Is there any other language in which a combination of letters like "ough" can have so many sounds? In "bough" it has the sound of "ow"; in "though," of long "o"; in "through," of long "oo"; in "tough," of "uff"; and in "cough" of "off." Three straight vowel sounds, and two vowel-plus-consonant! Well, it might be much worse—as it would be if we had to write, "What shall we dough nough, and hough shall we go abought it?" That would be troloughly tuff. We Americans must be smart people; we thrive on it.

### The Dele

What is the best way to make a dele? It seems as if each proofreader has his own way, or her own way, and some of them are funny-looking things—I mean the deles, not the proofreaders. Will you advise us?—*Wisconsin*.

Start with the downstroke, come over to the right and up, loop to the left, cross over, and cut down to the right. The dele is like the ampersand reversed. It is true many proofreaders make the mark carelessly. Compositors making corrections learn to recognize each reader's own special design, but sometimes a new reader introduces a new and puzzling variety. Some readers are almost painfully exact in making the dele; but that is better than being slack. I think one of the first things I would do in checking up on a new proofreader's work would be to look at his dele marks. They are one of the indices of character.

## America's Language

By EDWARD N. TEALL

A PHOTOGRAPHER, one Arthur A. Smith, of Ohio, has contributed a new movement for the edification of this movement-ruled nation. "THE AMERICAN LANGUAGE MOVEMENT," he calls it. It deserves the compliment of capitals. The idea is a trifle shopworn, frayed on the edges. Mencken played with it several years ago, and millions of words have been printed, tons of ink have been shed, by the assailants and the defenders of

English as she is "spoke and wrote" in this glorious sisterhood of states. But where others have flirted with the great idea, Photographer Smith proposes to organize and propagandize it.

His purpose is proclaimed, and his plan partly explained, in a pamphlet marked "Book I," copy of which has been graciously sent for the delectation and edification of readers of THE INLAND PRINTER. It is a pleasure to present it for consideration, and there

should be profit in perusing its appealing pages. The profit lies in the reassurance that our written and printed language is fairly adequate to the people's needs, and that it is better to try to bring the people to a fuller knowledge of English than to endeavor to remodel the language to suit the people; furthermore, that the American people today are eager for a complete understanding of the language in which Shakespeare and Mark Twain expressed themselves for mankind's good and its enjoyment.

Says Mr. Smith: "Much leisure and idle time attending my occupation as a photographer, and also considerable money, have been used by me in preparation for this undertaking. But if my knowledge and leadership are to be of service to America, others must carry their share of the expense involved." To those who may be interested in this endeavor to throw down the structure reared through centuries of progress in culture and erect in its place another designed by this Ohio photographer, the promoter of the new movement offers opportunity to enrol in the army of reformers, by enclosing with name and address "whatever contribution you are willing and able to make." Restless seekers after "something new," this is your chance to pioneer in the New World of Words with this newly risen explorer.

Here is the platform, in brief synopsis: Our written and printed language is a failure. "The only mode of expression and communication that has a fundamental right to be called language is what we speak and hear." Writing is a device the perfection of which can be attained with surety only when words on paper "record and reproduce speech with similar fidelity" to that of the phonograph and the telephone. Since printing was invented (so runs the argument) the alphabet has been outdistanced, spelling has fallen four centuries behind pronunciation.

We must have, the prophet declares, a New American Alphabet. And it shall arise from Ohio—conceived in leisure, and dedicated to the proposition that all the present print is foolish. Thirty-nine characters, "one for each elementary English sound," will enable Arthur A. Smith to express his good thoughts more perfectly than the writers of the day who now manage to fool the millions with their manipulation of those familiar twenty-six letters in which "Mother Goose" and the Bible are printed. Send your name, address, and a dollar, and let the good work go merrily on to its utopian goal.

The characters of this new alphabet are described as "distinctive in design,"

while each "harmonizes with the others." What tons of fine type faces are thus doomed to the hell-box! One man's poison is another man's meat (a better way of saying it than the familiar adage takes, since reform and revision are in the air); and while boss printers may tremble as they anticipate the appearance of fat bills for new fonts, the typefounders must chuckle.

Are the designers of those splendid faces of type which make the printed page a delight to the eye destined to see their product scrapped? Well, such is the path of progress; the waysides of history are strewn with relics of the past, and what was men's pride in other days is rubbish now. The wreckage is a melancholy reminder of the vanity of human endeavor, but it is the cost of progress, and not to be begrudged. But those who wreck the old must give justification through a replacement and demonstrable improvement, else the reformer is but a pest, spreading his autograph over the pages of history with a vandal's hand. The burden of proof lies heavy on the innovator. Has Arthur A. Smith the courage of the builder or the devastating rashness of the eager, rampant reformer-for-reform's-sake?

No sample of the New American Alphabet is given, but there is little reason to suppose that it materially differs from the usual reform alphabets. For even the "international languages," Volapük and Esperanto, are nothing more than esoteric cults. They are not official at Geneva, where the Parliament of Man assembles and deliberates—with English not useless where delegates from many lands foregather, each with loyal zeal for his native speech. The open mind is a necessity in these days of tense activity in international relations.

If Mr. Smith has something really new and meritorious, it will make its way on its own good qualities, and no skeptic's protest can hold it back. It "has a right" to a hearing and a test. Its propagator exhibits genuine self-control in withholding a sample; but he generously permits us to enjoy the pleasure of anticipation while awaiting the experience of realization.

The preliminary pamphlet does use three words (in the familiar old alphabet) to express one detail of the program: "Capitalization is discarded." Now, there is much confusion about capitalization, and there is much divergence of practice. Dozens of rules have been set up—and hundreds of exceptions. Capital initials are used to give clarity, and also as a sign of respect. But what is entirely clear to one, to another may be quite obscure.

There are people who do not sufficiently share the general respect for the Creator to be willing to pay Him the tribute of respect conveyed through a capital letter: God. There are some writers who dignify the chief executiveship of this nation with a capital *P* for "President," and there are others who think a president is a president, and that there is no more reason to capitalize "president" as referring to Mr. Coolidge than to offer the honor to the president of the local women's club, the home-town "Y," or the head man of the Podunk Baseball Club. In fact, there are those who would use a capital as a sign of respect to a local president while withholding it from the President of the United States. This means only that what commands one man's respect has no leverage at all upon another man—and practice in capitalization varies like preferences for various flavors in cooking.

For my part, however, I prefer the confusion to the solution suggested by Arthur A. Smith. In fact, in the existing variety of styles I find rather the satisfaction of character and individuality than any deep distress springing from thwarted desire for universal harmony. Mr. Smith, complaining that the present alphabet does not truly record the speech of the people, offers a style of printing which deliberately refuses to reflect individual character. Furthermore, think upon this remark, immediately following his Declaration of Independence from capitalization: ". . . and one non-phonetic sign [is] added to distinguish proper names." To simplify, the rule would seem to be: Throw away the old, familiar capitals and replace with an arbitrary mark.

Is it easier to learn the mark than to learn the capital letter? The same complexity attaches to the placement of the proposed symbol that is alleged to make the use of capitals unnecessary. If Mr. Smith is to effect any real improvement, it *must* be in the nature of a new set of rules for use of the distinguishing marks, whether these marks shall be caps. or symbols.

Well, the New American Alphabet will fail or succeed according to its fitness for common use, or want of such fitness. But in the broader view it suggests some observations that should be placed before the public, to this effect:

We move fast these days. In visible fact we have achieved a measurable advance in the level of culture. When I was a boy, I heard my grandfather criticize the idea of the public high school. Let the taxpayers stand the burden of public schools through "the grades," was the idea; after that, education should be not a general privilege

and a public charge, but just a matter of private enterprise. How very old-fashioned that idea seems! There are nearly as many young Americans in high school now as the whole population of the country numbered not so very many decades ago.

There are in a sense two languages: the vernacular, the spoken language of the people; and the literary language, the language of books and good (well-edited) magazines and newspapers. The difference is obvious; it will always be seen. But, more and more, people in the mass study the more disciplined forms of expression used by writers of recognized merit; they perceive a different use of words, a more deliberate construction of sentences. And they "want to know."

Arthur A. Smith attacks the present-day spelling thus: "The sound of a in 'ate,'" he says, with an aggrieved air, "is spelled in fourteen ways in monosyllables alone." Samples: "gate," "they," "break," "gaol," "ayes," "rain," "veil," "reign," "gauge," "straight," "day," "weigh," "Gael," "re." (Incidentally, I don't see any very troublesome difference between "reign" and "weigh" as to reproducing the long a sound. And there are differences in the sounds themselves, reproduced in good speech; also, differences in the historical values.) Spelling would be less terrifying if the schools returned to the stern discipline of the spelling-book, instead of seeking out easy ways.

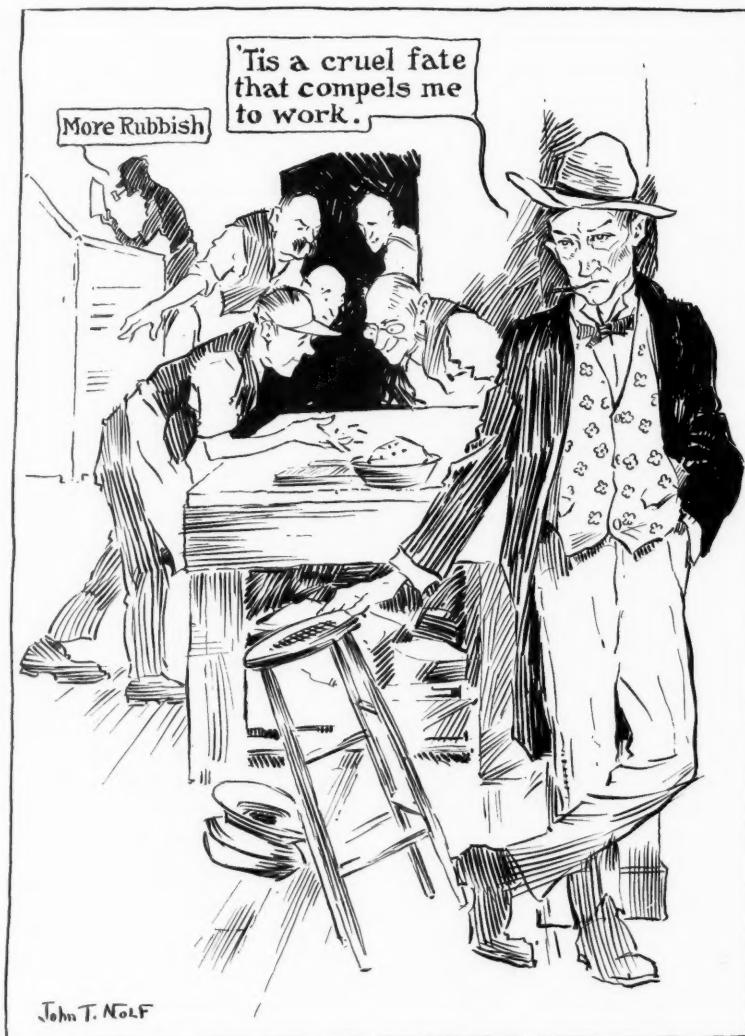
It is as foolish to close your eyes obstinately to propositions of genuine improvement as to advocate excessive change. No great harm is done by using "thru" and "tho" in correspondence; and if half a hundred million Americans take up "alright" the grammarians will have to enter it honorably in their lists.

Carleton R. Ball, writing in *American Speech*, urges the simplification of plurals. We have these transitions from singulars to plurals (for words of Latin and Greek origin): -a, ae, -ata; -en, -ina; -is, -es; -ia, -a; -x, -ces, -ges; -um, -ea, -ia, -a; -us, -ei, -ii, -i; -us, -era, -ora; -er or -or, -res; -es or -is, -ites; -ns or -rs, -tes or -des; -o or -on, -ines or -ones. Instead of suggesting that these words of classic origin be analyzed and grouped so that nouns employed almost exclusively in technical writing shall be permitted to retain their learned plurals, while those taken into the common speech shall be Anglicized in the formation of their plurals, Mr. Ball simply puts in a wholesale order for adoption of "regular" plurals, that is, s plurals, down the list. The sport world does still better; instead of "phenomenons" it has

"phenoms." Mr. Ball even carries his logic to an ecstatic excess, demanding a new singular for "species," namely, "specie," and for "series," in the form "serie." To reduce the confusion he urges a confusion still worse confounded, as "specie" already exists in quite a different sense.

These extreme suggestions are matched by Manly and Rickert in "The Writer's Index," in which they give thirteen and a half pages to rules for capitals (and exceptions to the rules), under such meticulously particularized headings as these: "'A' as First Word of a Title"; "Abstract Nouns"; "Acts, Legislative"; "Adjectives, Proper"; "Avenue"; "Bible"; "Bills, Legislative—see Acts"; "Books, Titles of"; "Boulevard—see Avenue"; "Buildings," etc. Who said "simplicity"?

Thank heaven, the cranks and reformers, playing upon the desire for change, and always able to enlist a following of restless persons, are not the ones who make the language. They would come nearer to it if they were to suggest true simplification instead of urging changes that would increase the difficulty and confusion. But there would be nothing spectacular about such a performance. To avoid some inconsistencies and obviate some difficulties they would rob the language of its riches, and leave it impoverished and plundered—dehumanized and mechanized. American speech today is on its way to becoming the richest, the most powerful, the most elastic and adaptable, the most successful in combining the essential elements strength and beauty, that men have ever possessed.



"In the Days That Wuz": "Jeffing" for the only sub.—and he doesn't care to work

Cartoon by John T. Nolf, Printer-Artist



# Thanks, Mr. Everett, for the Straight Thinking!

Mr. J. L. Frazier, Editor  
The Inland Printer  
Chicago, Illinois

Dear Mr. Frazier:

My gentle chiding on page 113 of the December issue is drawing fire. Another advertising man just telephoned me, triumphantly propounding this: "If shapeless, illegible typography does not pull the orders, why does Marshall Field & Company use it?" The promptness of my response may have dazed him.

The answer, of course, is found in the enclosed advertisements. Two swallows don't make a summer. A year or two of freakishly modernistic advertising will not necessarily bankrupt a successful department store. I am convinced that *more readers are startled by Marshall Field advertising now than before.* I believe that *fewer readers read the Marshall Field advertisements now than before.* Are sales prospects to be startled or be sold? But I do not expect its spotty, blinding absurdities of advertising to ruin Marshall Field & Company. They simply reduce its chances of sales by discouraging reading.

The Tiffany advertisement, as you will note, goes to the other extreme. It is about thirty years out of date. Is Tiffany's verging upon bankruptcy? And yet it overdoes conservatism in its advertising and thus passes up some sales opportunities because of this policy.

The Ford Motor Company advertising, as shown, is outstandingly good-looking and readable, but with enough smartness and snap to be termed modern in the sane sense. "Conventional!" scoff the modernists. But who questions the company's success? And, incidentally, Ford's "conventional" advertising received the Bok Award for 1927!

Advertising is a sales tool. Reason and experience declare that attractive advertising, easy to read, yields best results, for sales follow reading. The tool must qualify for its purpose. And this holds true despite the successful carpenter who may be experimenting, at the moment, with screwdrivers to replace chisels for fine cutting.

Yours for sanity,

COLEMAN N. EVERETT.

*Representative advertisements of Marshall Field & Company, Tiffany & Company, and the Ford Motor Company, illustrating points in Mr. Everett's letter, are shown in the three following pages*

# MARSHALL FIELD & COMPANY

*The Book Section... a place for  
books and book lovers... approaches the Holiday season*

*Book Section, Third Floor, North, Wabash*

## *Rare and fine books offer the unusual in gifts*

The rapid and steadily increasing growth of this service, and the assurance of satisfaction we are daily receiving have encouraged us to continually increase our showings of the best in English and American literature based on bindings representing the skill and reputation of the best English and American binders. To these modern bindings we have added a large and inclusive selection of old books in the bindings of the last century. These books, many of which cannot be easily duplicated offer a rare opportunity for the choosing of a gift of individuality.

A book section that is a perfect storehouse of the great treasures of literature... a stock that is unrivaled for completeness and variety... a book service that is handled by an efficient, intelligent staff. If you like the Modern books and authors... here is an unparalleled selection... if you are more conservative and your reading choice turns more to the Classics... we have them all in good editions, and if the Classic is rare and hard to find or you are equipped to read it in its original language... our book service will locate it for you. In every part of the book section you will find a completeness of representation that is astonishing when you consider the infinite number of books already published and the enormous output of the fall season... Now, with the gift season at hand this completeness and variety can be of great service to you in choosing gifts... gifts of permanence, as books are, gifts that will be treasured as much throughout the years as they are on Christmas day.

## *Children's Books in Great Array Make Gift Choosing a Joy*

For months the publishers of juvenile books have been preparing lovely surprises for Christmas giving... the finest artists obtainable have contributed delightful color illustrations... writers who know childish likes and needs have contributed delightful material... and now it is our pleasure to present the results of their labor for your choice... displayed in charming surroundings in seemingly limitless variety.

## *Pointing Toward Two Answers to Gift Problems*

*Men's Custom Made  
Shirts and Pajamas*  
Regular does a man who has ever had so many Custom Made Shirts or Pajamas as this house. This Christmas season make the gift that will be most appreciated. Men's Custom Made Shirts and Pajamas will have the endorsement of thousands of Men who find service of Shirts made from \$1 to \$24 each and the Pajamas from \$10.00 to \$25.

**MARSHALL FIELD  
& COMPANY**  
*THE STORE FOR MEN*

## *Sourire de France PARFUM*

*Made Exclusively  
For Us In Paris*

A fragrance of elegance and lasting joyfulness, a fragrance as happy as its name Sourire de France (Smile of France).

Presented in a turquoise box of old rose and silver, with enamel cap all enclosed in rose leather container.

Sourire de France  
Perfume . . . . \$20.00  
Sourire de France  
Toilet Water . . . 7.50  
Sourire de France  
Face Powder . . . 5.00  
First Floor, North, State

Illegible types, geometric ornaments, lines on a slant, and a profusion of rulework, all inheritances of the years gone by, also features of pseudo-modernistic typography, characterize the current advertising of Marshall Field & Company, Chicago, Illinois.

TIFFANY & CO.

JEWELRY SILVERWARE STATIONERY

*Known Far and Wide  
For Quality*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37<sup>TH</sup> STREET  
NEW YORK

Yet Tiffany & Company is able to maintain its position of high leadership with advertising which is not only ultraconservative but which has undergone no change over a period of many years.



# THE NEW FORD HAS A REMARKABLE ENGINE

*Value of simplicity of design shown daily in outstanding smoothness, acceleration, speed, power, reliability and economy. Low-priced car should not be complicated.*

**T**he engine of the new Ford represents a new development in modern automobile engineering. It is unique in design and performance, giving unusual smoothness, acceleration, speed and power without sacrifice of reliability and economy. Ford engineering has found the way to include every essential feature of good performance without the necessity of a high speed, complicated motor.

The design of the cylinder head is just one factor in this performance. Others are the direct gravity gasoline feed, the specially designed carburetor, the new hopper manifold, the carefully planned large valve diameter, the chrome silicon alloy valves, the aluminum pistons, the statically and dynamically balanced crankshaft and flywheel, and the simplicity of the electrical, ignition, cooling, lubrication and fuel systems.

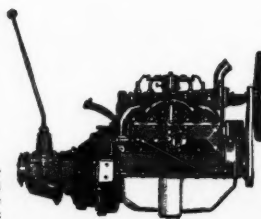
## Engine mounting reduces vibration

Of special importance is the manner in which engine vibration is absorbed before it reaches the chassis of the car, thereby preventing unpleasant vibration periods.

This is done in the new Ford through the introduction of a flexible front end support that is both simple and practical—a truly remarkable improvement in engine mounting developed after many months of testing and experimenting.

Quality of materials and careful workmanship also have a great deal to do with the continuously good performance of the new Ford.

In the new Ford, for instance, the diameter of the piston pin is held within three ten-thousandths (.0003) of an inch. An



equally close limit is followed in the hole into which the piston pin is fitted.

The weight of the aluminum alloy pistons is set at 17½ ounces. No piston is permitted to come under this weight nor exceed it by more than 2 grams.

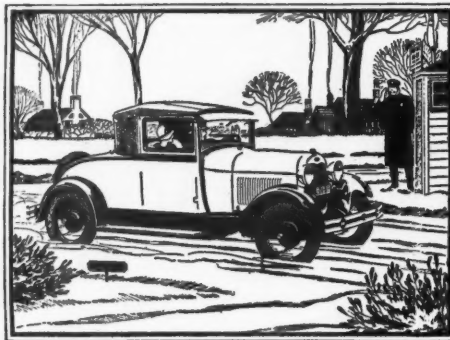
In the piston assemblies, consisting of piston, connecting rod, pin and spring retainer, the four assemblies in each motor must match in weight within a limit of 3½ grams. Every piston assembly must meet the weight of the other assemblies in the set within approximately ¼ of an ounce. Main and connecting rod bearings on crankshaft are held true to within three ten-thousandths (.0003) of an inch.

## Unusual accuracy of manufacturing methods

It is of course almost impossible to conceive of measurements as close as these. They are achieved only through the finest precision gages in the hands of expert workmen. The master blocks by which these gages are set are accurate to the almost incredible limit of a millionth of an inch.

All of this care and accuracy is an indication of the fundamental

*The new Ford is distinguished by the trim, graceful simplicity of its lines and the beauty of its motor. Without being ostentatious, it has struck a new note in automobile design. Shown here is the new Sport Coupe—one of the most popular of the new Ford cars. Wide, comfortable rumble seat is included as standard equipment.*



thoroughness of Ford manufacturing methods. If a part should be made accurate to a limit of .0003 of an inch, it is made to .0003 of an inch. Margin of profit is made secondary to service.

Deep-seated therefore is the quality of the new Ford. You can see but a part of it with your eyes. Beneath the hood are countless invisible values. Summed up, they count for more than any one spectacular feature.

Because of the value that is in it, the new Ford is more than just a new automobile. It is a part of the life, the progress and the prosperity of the country. Our policy has always been to see that you get the very best materials—the most careful workmanship—the soundest design that can be built into a low-priced automobile.

Today, more than ever, the new Ford is the fulfillment of that ideal.

## FEATURES OF THE NEW FORD CAR



*Beautiful low lines  
Choice of colors*

*Remarkable acceleration  
Smoothness at all speeds  
55 to 65 miles an hour*

*Silent, mechanical internal-expanding six brake system, with all braking surfaces fully enclosed*

*Handbuilt hydraulic shock absorbers  
Triplets shatter-proof glass windshield*

*Reliability and economy*

*Prices of the new Ford—Runabout, \$450; Phaeton, \$460; V8 Sedan, \$495; Runabout Coupe, \$495; Coupe, \$550; Open Coupe, with rumble seat, \$550; Fordor Sedan, \$625. (All prices F. O. B. Detroit.)*

*Universal Credit Company Plan of financing*

## FORD MOTOR COMPANY

Detroit, Michigan

Ford advertising by N. W. Ayer & Son, one of our greatest advertising agencies, is characterized by simple yet forceful layout and the use of pleasing, legible—yes, "friendly"—types. It suggests the idea that it was prepared to please the reader rather than to gratify the caprice of the one charged with its preparation.

# NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter.

## Outside Competitive Advertising: Accept or Refuse It?

Local daily and weekly newspapers are generally more loyal to the trade interests of their towns than the business people of the towns are themselves. We believe this is true, because we have some evidence of the fact. A short time ago an advertising agency sought to place some advertising of a great mail-order house, now having retail stores in many cities, in the local newspapers of the territory for fifty miles around one of its new stores. Out of a score of propositions sent out for a nice, big advertisement in mat. form and electros, only six of the local newspapers would accept or run the advertisement at all. The excuse of those who refused was that local dealers in their own towns provided them with business the year around, were helping to build up and hold the trade in their towns, and deserved their loyalty to the extent of rejection of outside competitive advertising.

At the same time many of the business men of these towns do not observe the same loyalty to the newspaper, nor to other businesses in the community. Having in most cases the opportunity to get wholesale rates on their household and business supplies they order nearly everything they require from outside of town. And in the matter of printing some use ready-made letterheads, envelopes, and sometimes circulars and other printed matter that is "peddled" in the town by outside cut-rate concerns to the detriment of the local printer. Bankers are known to do this a great deal when only a few cents separates the prices made by local and outside concerns, while local jobbing and supply houses ordering in large lots do not hesitate to take the outside offers if prices are the least bit under those of local houses.

One of the publishers who was offered this mail-order advertising went out and consulted a number of his local merchants about the matter. They usually argued to him that at just the particular time of year before the hol-

idays the great city store might use his paper and then cease to use it during the rest of the year; also that the local dealers were keeping up their advertising all the time and did not deserve this outside competition. And the publisher agreed that that was about the situation and refused the proffered mail-order advertising.

Did he do right or wrong? Was it good business or faulty business for three-fourths of the local newspapers of a rich territory to decline to provide the space needed to help build up a big department-store business in a neighboring city against local merchants?

Are we drifting to a new landing in this sort of thing, or will the ancient custom of protecting our home industry and business still be in force with the newspapers while most local business men refuse to observe the same loyalty to the biggest community asset they have? It is a live question—one that every publisher of a local newspaper has to meet and decide every so often. It will not be killed.

## Shall Newspapers Be Enjoined?

The state of Minnesota has a law under which any prosecuting attorney may apply for an injunction against the publication of a newspaper, and a judge of any state court may then issue such injunction. Of course it must be done on complaint that the newspaper has violated the law restraining the publication of "malicious, scandalous, and defamatory matter." THE INLAND PRINTER has previously made mention of this law and its menace to papers.

Now Col. Robert L. McCormick, publisher of the Chicago *Tribune*, appears as the champion of a little Minneapolis newspaper, the *Saturday Press*, which was the one example of judicial condemnation under this statute. The Minnesota law provides for enjoining, as a public nuisance, any newspaper which "regularly publishes malicious, scandalous, and defamatory matter." Any prosecuting officer may appear before any judge to obtain such an injunction. It is unnecessary to bring the

facts before a jury. If the judge finds the facts alleged by the prosecutor are correct, a temporary injunction may be issued, to be followed later by a permanent injunction.

As chairman of the A. N. P. A. committee on freedom of the press, Colonel McCormick had this Minnesota case called to his attention, and he has decided to have it appealed to the highest tribunal to test the constitutionality of the law in the interest of all the newspapers of the country. It is Colonel McCormick's contention that while occasionally there may be an instance in which drastic action might be justified, there is a possibility that a weak and deserving publication might be completely suspended and thus ruined should some person or group of politicians bring action through a corrupt prosecutor and a corrupt judge to rid themselves of an enemy publisher. He states in *Editor and Publisher*:

"Anyone with experience in politics must realize how serious such menace may be. Generally, where there is corruption there is also a corrupt prosecutor. The proof lies in the well-known fact that corruption is not often disturbed until a special prosecutor has been appointed. When the New York *Times* was exposing Tammany outrages in New York, a vicious prosecutor, under this law, might have gone before one of his friends on the bench and effectively halted criticism by suppressing the *Times* on the ground that what the *Times* was printing was 'malicious, scandalous, and defamatory.' Every publisher will recall a dozen instances of the same sort in which this law might have operated in the interest of corruption. The more zealously a newspaper exposes malfeasances, the greater the likelihood of its being suppressed under this law.

"Needless to say, the attack upon the Minnesota statute is in no sense a defense of the right of any publisher to stuff his columns with malicious, scandalous, and defamatory articles. The law in that regard is plain enough. A publisher is liable civilly as well as

criminally for what he prints. He can be called to account, but has an opportunity to present his defense to a jury. The effect of the libel laws is thus not to suppress the truth but to liberate it. The Minnesota statute, on the contrary, is a menace to good government, a shield for official corruption and rascality, and a formidable device for keeping the public in ignorance of the facts which it is entitled to know."

Another instance in which the freedom of the press is menaced is to be tried out to a finish in New York city, where a police commissioner recently barred a reporter of the *Evening Post* from headquarters. It is stated that the reporter saw too much and printed too much to suit the convenience of the force. The *Evening Post* intends to fight the case to a finish, which means that the *Post* will still be there with the news and the facts of public interest long after the present police officials are gone and forgotten.

### "It Can Be Done"

The careful-planning and efficient manager of a county newspaper may contrive to have a circulation solicitor out every week in the year with a very little additional expense. And here is the idea: An office girl for news and bookwork, perhaps also society reporter, can be spared the last three days of the week to drive into the country after subscriptions and renewals. Yes, it can be done—for it is being done.

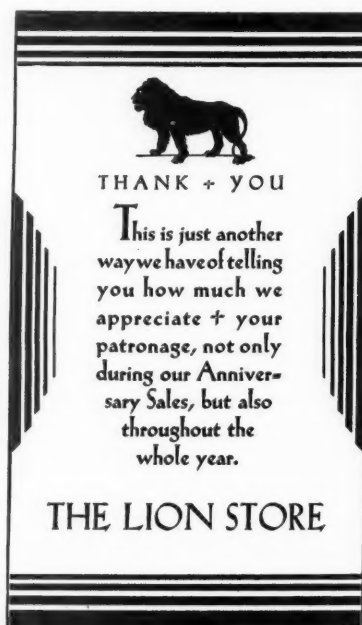
Not always can the best type of girl be found, but such girls do exist. She should be adult, earnest, and "alive" of course. She should also have good business sense and an idea of selling. She should be able to drive a car and not be too dependent on others for help in handling it. Then she needs to be equipped with all supplies and instructions from the Boss and started out into the country on a sunny Thursday morning early in September.

The first week may be the hardest, but the variety and excitement of the new task will appeal to such a woman. After she finds that she can approach people in the country with some assurance and give them a selling talk on the newspaper she will enjoy the weekly excursions into the highways and byways with fresh air and health in every mile she travels.

We state that it is being done. A friend of the writer who has a very prosperous and excellent weekly county paper gave us the idea, and said that his experience with it had been very satisfactory. During the year 1928 his subscription list increased by more than three hundred on the cash-in-advance basis through this scheme. In

addition, he has gained through this bright young woman a perfect picture of his county field. He knows just how many subscribers his own paper has on each rural mail-delivery route, how many his competitors have, what the people think of his paper and the others in the territory, and all about it. Now with a paid-up list of 2,600 he is entering the new year well satisfied.

That an office girl could accomplish such a task would hardly occur to the average publisher. We have answered



THANK + YOU

This is just another way we have of telling you how much we appreciate + your patronage, not only during our Anniversary Sales, but also throughout the whole year.

THE LION STORE

Attention-compelling sure enough, but the din must surely distract

many an inquiry about subscription solicitors—where to get them, what kind to get, how they should work, and all that. We have always advised such inquirers that the best subscription solicitors for a county paper are likely to be right there at home—someone in the town or country well acquainted with the field and the people, and willing to work in that line. This latest idea, however, makes the matter simpler and even more effective considering the small expense. Give the office help a chance. "It can be done."

### Are Editorial Pages Becoming Passé?

Editorial pages, as a forum for expression by the editor, seem to be fast falling into disuse. The *Boston Traveler* has now, after more than a hundred years, substituted "editorials by the people" for the editorials by regu-

lar paid writers for that time-honored department of the newspaper. Coincidentally we notice that down in Oklahoma the *Shawnee News* has dropped editorials from its pages, and the space heretofore devoted to that department will be given over to a women's page. In the *Boston Traveler*, however, the space will still be used for editorial expression when events of importance demand it, but day by day the editor will choose from among whatever comment the readers of the paper send in, edit it, and print it as editorial matter.

The editor of the *Shawnee News* says: "The day when newspapers controlled the thought of the people, if such were ever the case, has passed, and any attempt to create sentiment for or against a given policy or project meets with intense opposition."

Doubtless the recent political campaign has urged many editors to think over this question of editorial leadership. Most certainly it did bring down on the heads of many editors charges that they were biased and unfair, intolerant, or even downright ignorant. Seldom has such an upheaval of sentiment and changing party thought confronted the editorial writer, to make him think, when the election was over, "What's the use?"

Letters from readers and contributors fairly deluged many editors, and possibly the *Traveler's* recent policy would have been wisely calculated to meet such a situation. Given space and opportunity for his individual expression, the average critic, the one who knows better what to write for the paper than does the editor, may find how impotent and fruitless his efforts are to change and control public sentiment.

We might refer back to an issue of *THE INLAND PRINTER* some two years ago wherein we presented details of another popular diversion from editorials by the editor. In this case the editor of a daily provided a department on the editorial page which was headed "The Seven Seers." He selected seven highly competent and clever men of the city in which the paper was published and got an agreement from each to write an editorial once each week on any topic that appealed to his thought or imagination. To such editorials they could sign any anonymous name they pleased, but their identity had to be kept secret.

The result was said to be very satisfactory, and readers of the paper in that territory became much interested in the various discussions that ensued between these anonymous contributing editors. If either one tried to lead public sentiment or promote anything, the others soon took it up and in friendly



natured manner presented the fallacies and bad judgment of the writer. Some of these "editors" developed energy that came to a white heat, and partisans of each one had the satisfaction of seeing the answers and thrusts and parries from a safe distance. The newspaper editor was also safe in his retreat, and it may not be questioned that the contributing editors did as

much to lead public sentiment and instruct and entertain the readers as the responsible editor of the newspaper ever did or ever could do.

And yet—we believe most people like to see a newspaper with an editorial page and real, virile discussion of pending issues and questions by an editor with whom they are acquainted and in whom they have confidence.

## Observations From the Field

Happy New Year, with hopes that your next twelve months will be your best yet in every way!

You have doubtless often heard the complaint of certain newspaper publishers that other papers would clip and reprint stories or items or even editorial comment from their paper and not even give credit for the production. Never before has the matter been handed to this department, but now we have a case where a large daily paper is the worst offender, while several local papers are accused of taking bodily and without credit the original sayings and news stories of a neighboring publisher whose talent and originality are conspicuous.

Well, what can be done about it? A publisher-friend suggested to the complaining editor that he might use the cruel and inhuman trick of making up a fictitious story or article and printing it in a single copy of his paper, sending that copy to the offending paper and letting them fall into the trap. That sometimes "gets their goat."

However, there may be a legal way. That would be to copyright the entire contents of the newspaper, which proceeding would not have to be made public any more than the statement in the masthead that such was the case. The least fine or penalty for violating a copyright is, we believe, \$250. That amount has been collected sometimes for the republishing of a photograph without permission, when the paper publishing the picture did not even know or have any means of knowing that it was copyrighted. It would possibly be just retribution and sufficient balm for the feelings of the aggrieved editor if he should make the offender pay \$250 for "stealing" his news and also his editorial thunder.

A month ago we happened to hear Mr. Nash, of Kansas City, tell his interesting story on journalism in China, along with other experiences and observations the young man presents in any address he is called upon to make. For Mr. Nash is a dyed-in-the-wool

journalist, and one of the keenest young men we have met. He spent several years in China working as a journalist, and while over there he became interested in promoting a department of journalism in one of the great educational institutions of China.

It was rather surprising to hear him state that he believes that within five years education will advance so far in China as to make English journalism there popular and profitable. He states that the Chinese are avid for education and a condition of 3 per cent literacy has given way to an advance of 25 per cent. He predicts that within a few years China probably will be 50 per cent literate, which means a mass of many millions of newspaper readers. To meet this demand for newspaper writers Mr. Nash is working to finance a department of journalism in the Orient which will be endowed with a fifty-thousand-dollar guarantee fund. He stated that he had most of this fund already raised and believed confidently that he would secure the balance before this month, January, when he expects to go back to China for three years and work out his ideals in that benighted land. We judge that wealthy and philanthropic American newspaper men are providing the money thus to be dedicated to this progressive cause, and that the result will soon be a preponderance of American-language journalism and American newspaper policies in China. Dean Walter Williams, of the School of Journalism, at Columbia, Missouri, is collaborating with Mr. Nash in this undertaking to spread light where light is needed.

It is stated that the International Advertising Association commission has agreed to the admission of the National Editorial Association advertising section as a departmental of the I. A. A. The next move will be for the N. E. A. officials to devise rules and regulations and assign the fees necessary to handle the proposition. Getting local newspapers into the I. A. A. is the most promising accomplishment of the N. E. A. up to the present time.

Too long has this matter been neglected, and now the exploitation of the advertising field is almost monopolized by every other advertising interest.

Herman Roe, field director for the National Editorial Association, lately started the publication of the *N. E. A. Service Letter*, a bulletin of information and suggestions to be sent monthly to the members of that organization. The first one takes up the suggestion that possibly Congress will try again to raise postal rates for newspapers as a means of replacing the losses that are sure to follow the recent allowance of higher compensation to railways for their work of carrying the mails.

An important factor in building up a classified-advertising section is making the rates plain and the procedure easy for using it. Print the rates in every issue, worded so plainly that there can be no doubt about them, then provide stations, receptacles, or telephone facilities that will cause customers to think of and use the service. Classified sections are the biggest circulation builders of some city papers, and usually where business men see good classified interest they feel convinced they should use the display sections for their business. Every county paper may build a good classified section, and of course every local daily or big weekly has one.

We are indebted to G. Wiley Beveridge, manager of the *Home Journal*, at Lacon, Illinois, for the information that all local publishers in Marshall County, of that state, have united in the plan to require cash to be paid for legal notices before the certificate of publication is filed. Publishers of other counties are taking up the same practice, and eventually all of Illinois and other states may be coöperating in establishing this as a rule to be followed. In many states collection of fees for legal publications is delayed and side-stepped for months, and sometimes for years. Attorneys are as much to be blamed as the clients. However, in most cases the law requires that a certificate or affidavit of publication must be filed before the court will pass judgment, and in that provision the publishers have ample protection in the matter of collecting publication fees if they but agree to use it.

The statement is made that poorly printed local newspapers all over the nation caused the loss of Lucky Strike advertising to all the papers. If that is true, then the advertising was misdirected by somebody to the poorer class of local papers. As a rule, and we

believe in ninety cases out of a hundred, local papers are well printed, well edited, well circulated, and well managed. If other kinds are used it is because the advertiser is misinformed in regard to the situation in each locality. All of which makes the importance of the newspaper organizations more prominent. Good organizations, good field men, work for and in the end will achieve better newspapers, better printing, and better service to advertisers. They are enabled to give to advertisers and others the most reliable and dependable information on every phase of the newspaper situation in each state having such field men.

We thought we might get a rise out of some of our readers on the "one rate for advertising" proposition as printed in this department last issue. But up to the time of sending in this copy we have not had that result. We try not to be controversial in our efforts to aid and improve newspapers, but here is a subject which is controversial and which assures an important debate whenever it is introduced in newspaper gatherings.

We happen to have had some evidence recently of the effect upon manufacturers and advertisers of dealer letters to them in favor of local newspaper advertising to help the dealer. In one instance an advertising agency seems to be much perturbed because its client has received so many letters seeking at least a fifty-fifty arrangement with their local dealers, when the manufacturer-client has been using only large magazines, which herald the virtues of this product in blazing colors. Dealers admit the good effect of such national advertising, but say they prefer their own customers to know where to get the goods advertised. It is impossible for local dealers to advertise every line carried themselves, at least with enough emphasis to attract much attention, but with the manufacturer coöperating in the way of good copy suggestions, with plates or mats, and with 50 per cent contribution toward the expense, the dealer is pretty well inclined to do his "darndest" with local advertising of the goods.

An Iowa paper, the Sumner Gazette, is an example of the use of rural schools in news-gathering. This paper has arranged a "Rural School Department," and has elicited the help of teachers and scholars in rural schools in its own local district to gather the news of that locality and send it to the paper. The result is now more than seven columns of such rural news, and an interest in the country that has ad-

vanced the paper's circulation by leaps and bounds. The publisher finds that usually the teachers are interested in the experiment, and the latter in turn find it something to interest and enthruse the pupils while at the same time teaching them better how to write and read news. We can imagine no finer way for a local paper to tie up the

ial of some advertiser as to the value of this shopping guide as an advertising medium as he has found it.

Most of these publications find opportunity to mention that the publishers are equipped to serve the advertisers with a high grade of printing. The advertising makes such a guide a profitable feature for a printing plant, and

## Des Moines Shoppers News

Guaranteed Merchandise

Honest Advertising

1776—ONE HUNDRED and FIFTY-TWO YEARS AGO—1928

### FOURTH of JULY

—Our Forefathers Signed the Declaration of Independence—



and took up arms in order that we might have Personal Freedom. Since then, it has been necessary to supplement that action many times and the fight for Freedom and Democracy has been carried on for years with great sacrifice.



in memory of what has gone before

### THE SHOPPERS NEWS

takes this occasion to urge everyone to celebrate July Fourth—the greatest of our National Holidays!



Let Him Have Some Fun

IT'S A GREAT DAY AND MAN-A LOT TO US. LET'S CELEBRATE IT. IF YOU DON'T, IT'S FOREGONE. DO IT SOME OTHER WAY—BUT CELEBRATE!

**Jacklin Co.**  
400 E. 10th St.  
**Picnic Jugs** 79c  
See Our Large Advertisement On Page 61

Introducing—"NAN"—  
**THE GIRL WHO DOES EVERYTHING AND SEES EVERYTHING!**  
See Our Large Advertisement On Page 61

**STUDEBAKER DEL. SAYS**  
"FREE"  
See Our Large Advertisement On Page 51

**More Printing & Engraving Co.**  
400 E. 10th St.  
**Engraved** 10%  
See Our Large Advertisement On Page 51

**All Red Ball & Poppy Wiggy Shoes**  
Satisfactory Only  
**Sugar** 63c  
See Our Large Advertisement On Page 71

**Big Old Time**  
July Public Celebration  
**Sycamore Park**  
See Our Large Advertisement On Page 71

**Condon's Grocery**  
100 E. 10th St.  
**Soap** 34c  
See Our Large Advertisement On Page 71

**Chicago Sharpening Co.**  
100 E. 10th St.  
**SCISSORS SHARPENED**  
See Our Large Advertisement On Page 71

**Engelmann, Sonnet**  
100 E. 10th St.  
**Flag Outfits** 39c  
See Our Large Advertisement On Page 71

**Better Day Stores**  
100 E. 10th St.  
**New Potatoes** 29c  
See Our Large Advertisement On Page 71

**Watch for Your Name!**  
\$1,000 in PRIZES  
See Our Large Advertisement On Page 71

Shoppers News Is Growing  
In Popularity Each Week!

STARTING WITH A CIRCULATION OF 25,000  
WE ARE NOW ISSUING 30,000 COPIES TO THE  
CITIES OF DES MOINES & VALLEY JUNCTION

Read Shoppers News  
EACH WEEK — AND SAVE!

First page of paper, in which there is no editorial matter. Each panel in which a "special" is offered refers to a full-page advertisement inside

boys and girls of its locality with the paper for all time to come.

### Des Moines Printers Profit With Shopping Guides

Several printers of Des Moines, Iowa, have discovered that weekly shopping guides such as the one illustrated are a profitable side line. One of the best-known printers in Des Moines is now publishing a weekly guide containing besides the advertisements of large concerns, the theatrical announcements and news, a free want-ad. department, and—incidentally, of course—the testimon-

it also brings in a considerable amount of printing business, as many firms which advertise in the publication get the habit of buying printing from the same source when they need it.

The first page of the Des Moines Shoppers News, shown herewith, serves as an index of the advertisements to be found within. No editorial matter of any nature is used in this shopping guide, and apparently the advertising is found to be just as interesting, as the item in brackets at the foot of the page announces that the original circulation of twenty-five thousand copies has been increased to thirty-six thousand.

# Review of Newspapers and Advertisements

By J. L. FRAZIER

*The Highlander*, Lake Wales, Florida.—Although the heads on your first page for October 26 are not symmetrically arranged and the effect is rather bad where three of the same style appear almost directly alongside, they are otherwise reasonably well distributed and the page is snappy and interesting. The heads themselves are quite satisfactory in general, but their appearance would be improved if the copy had been written with a thought to having an equal number of letters in each line. That would obviate the exceptionally wide spacing between the words in some lines to make all about the same length. We do not know which we dislike most, wide differences in the length of lines, or heads that are made symmetrical by exceptional word- or letter-spacing. Both are bad. Spacing is unsatisfactory around some of the heads. To place

Pale printing, however, causes the good qualities to lose much of their value. Despite the weakness of the "color," there is considerable slur. Advertisements are well arranged and displayed and we are delighted to find them pyramided throughout the issue. The appearance of the advertisements and the paper as a whole is weakened somewhat by the variety of borders used, some overlight and some too black. The spotty border used on the Peoples Store advertisement, among others, is particularly inharmonious. We suggest that you consider the page of the *Clinton Times-Observer*, reproduced in this issue, for which two-point rule is used as border on all advertisements.

Pearl River News, Pearl River, New York.—Pale and uneven inking is the outstanding point of weakness in your paper. The first page is

makes the display much more effective than when numerous points are emphasized. All display is no display at all.

*Magdalena News*, Magdalena, New Mexico.—Considering your field, you are doing a very good job; the presswork is excellent. We regret the appearance of even one ad. on the first page, particularly since only one of the other eight is at all crowded. The box heads at the top of page 1 would be better if one-point rule instead of hairline had been used; the news heads, however, are excellent. We recommend the pyramiding of ads., and particularly that you avoid having an advertisement in the upper left-hand corner of any page. Avoid also the use of six-point rule for borders; it is not only too strong in tone, but the joints at the corners and where pieced along the sides, top, or bottom are un-



FOR THE WOMAN WHO WEARS

SIZE 9

YOUR QUEST FOR FOOT COMFORT IS ENDED. YOUR SEARCH FOR SMART SHOES IS SUCCESSFUL. AT THE BEAUTIFUL CUTLER'S STORE THE WORLD'S LARGEST SHOE STORE THE WORLD'S LARGEST SELECTION OF LARGE SIZES AWAITS YOU. OVER 75 STYLES. ALL NEW AND IN THE NEW SEASON'S MATERIALS. MOST MODELS HAVE LOW HEELS AND ALL HAVE ONE LOW PRICE—\$5.50. GREATER VALUES WERE NEVER OFFERED. LIKEWISE, SELECTION. BE SURE TO SEE THEM.

CUTLER'S

ONE ELEVEN SOUTH STATE STREET

\$5.50

YOU WILL FIND THE STYLE YOU WANT.... IN YOUR EXACT SIZE AT CUTLER'S



THIS SMART TWO-STRAP SLIPPER WITH THE NEW LOW HEEL IS ONLY ONE OF OVER 75 NEW STYLES THAT WE CAN FIT YOU IN. YOUR CHOICE OF BLACK, WHITE, BLACK VELVET, PATENT AND SPECIAL DRESS SHOES.



ARE YOU TRYING TO FIND A COORDINATING SHOE TO YOUR DRESS? HERE IS THE ANSWER. THIS COORDINATING SHOE IS AVAILABLE IN ALL SIZES AND PATENT LEATHER.



THE MODERNISTIC TRENCH AND THE NEW CUTTER DESIGN ARE CHARMING IN THIS SLIPPER. IT HAS LOW HEEL, LOW CUT AND SHARP SLEW. OTHER SIZES ON HAND.



YOUR FAVORITE AND FAVORITE SHOES AND THE PATENT IN LEATHERS IN MODERNITY. BEAUTIFUL SHOE. IT COMES IN ALL LATEST MATERIALS.



FOR THE WOMAN WHO WEARS

SIZE 9

YOUR QUEST FOR FOOT COMFORT IS ENDED. YOUR SEARCH FOR SMART SHOES IS SUCCESSFUL. AT THE BEAUTIFUL CUTLER'S STORE THE WORLD'S LARGEST SHOE STORE THE WORLD'S LARGEST SELECTION OF LARGE SIZES AWAITS YOU. OVER 75 STYLES. ALL NEW AND IN THE NEW SEASON'S MATERIALS. MOST MODELS HAVE LOW HEELS AND ALL HAVE ONE LOW PRICE—\$5.50. GREATER VALUES WERE NEVER OFFERED. LIKEWISE, SELECTION. BE SURE TO SEE THEM.

CUTLER'S

ONE ELEVEN SOUTH STATE STREET

\$5.50

YOU WILL FIND THE STYLE YOU WANT.... IN YOUR EXACT SIZE AT CUTLER'S



THIS SMART TWO-STRAP SLIPPER WITH THE NEW LOW HEEL IS ONLY ONE OF OVER 75 NEW STYLES THAT WE CAN FIT YOU IN. YOUR CHOICE OF BLACK, WHITE, BLACK VELVET, PATENT AND SPECIAL DRESS SHOES.



ARE YOU TRYING TO FIND A COORDINATING SHOE TO YOUR DRESS? HERE IS THE ANSWER. THIS COORDINATING SHOE IS AVAILABLE IN ALL SIZES AND PATENT LEATHER.



THE MODERNISTIC TRENCH AND THE NEW CUTTER DESIGN ARE CHARMING IN THIS SLIPPER. IT HAS LOW HEEL, LOW CUT AND SHARP SLEW. OTHER SIZES ON HAND.



YOUR FAVORITE AND FAVORITE SHOES AND THE PATENT IN LEATHERS IN MODERNITY. BEAUTIFUL SHOE. IT COMES IN ALL LATEST MATERIALS.

An effective layout handicapped by illegibility of italic caps. is improved when text is set in roman upper- and lower-case, as shown by the reproduction on the right.

more space between the sections of a head than around dash separating the item from the one above it is the most serious spacing fault. Your paper doesn't show to best advantage—inking is very weak throughout, with spots here and there even lighter than average. While most of the advertisements are well arranged and displayed we find some in which there is an exceptional amount of spacing between groups, while lines are crowded. Again, too many display lines are set in capitals, but the most serious fault in the advertisements concerns the use of borders. One of two adjacent advertisements of about equal size will have a very light unit border, and the other a black twelve-point rule border. Such contrasts repeated throughout a paper look very bad. The heavy rule border looks worse because the breaks between pieces are so pronounced; the thicker the rule used, remember, the plainer the breaks appear. If you would use two-point rule as standard, doubled up on large displays, the appearance of your paper would be very greatly improved.

*Logan Banner*, Logan, West Virginia.—Although the heads are a little stronger than we feel they should be, the first page of your September 4 issue is well balanced; it is relatively attractive and surely interesting in appearance.

quite good, the best feature being the type used for the headings, which would be improved if the smaller lines (subheads) were opened up a little; one-point leads would do the trick. The effect is very bad when, because one line of a top deck set drop-line fashion has fewer characters than the other, it is widely letter-spaced to make it of equal length. Just a little thought at the time the copy is being written would suggest a wording that would make both lines equal in length without extraordinary word- or letter-spacing. Wave-line borders, usually six-point, detract from the type in the ads. on which they are used. Plain, straight rule of lighter weight would be far better because it would provide the desired unity and mark the limits of the different displays without being forever in the consciousness of the reader. We recommend also the pyramiding of advertisements, that is, banking them in the lower right-hand corner of each page, thereby massing the text for the convenience of the reader and making an improvement in appearance because of the effect of order and consistency. A weakness often noted in the advertisements is the display of too many points, which naturally restricts the size in which the dominant display may be set. One or two points brought out in big type

sightly. The heavier the rule, remember, the more pronounced the breaks. The advertisements are simply arranged and readable.

*Detroit Lakes Tribune*, Detroit Lakes, Minnesota.—Your paper is excellent in every respect, so generally good, in fact, that it is difficult to see a difference in excellence between the presswork and makeup, and ad. composition is a runner-up for honors. The printing is perfect, practically speaking, which means as good as one should dare to expect. While the pyramiding of advertisements is not always consistently 100 per cent, such ads. as appear in the lower left-hand corner with reading matter on the right and separating them from the group in the lower right-hand corner are small, so the general effect of the pyramid is given. First pages in all issues are well balanced and interesting; the headings are especially good, and makeup is varied somewhat on different issues, which is a very good point. Advertisements are well arranged and displayed as a rule; in fact, the only faults of any consequence, which are minimized on account of the excellence of the handling otherwise, are the use in some instances of borders that are too strong in tone and the occasional use of block (gothic) faces and large angular letters printed from wood types.



# Printing Industries Division, A. S. M. E., Discusses Pressroom Problems

By DONALD A. HAMPSON

**M**ORE than a hundred printers and engineers profited by six papers dealing with control of adverse pressroom conditions, and a score of them took part in the discussion which followed, at the annual gathering of the American Society of Mechanical Engineers in New York city, December 7. This latest meeting of the A. S. M. E. Printing Industries Division dealt exclusively with all the "S-R-O" (static, register, and offset) problems, including the research which has defined the nature of these invisible enemies, the development of the controlling devices, and favorable reaction of paper and ink to the installation of such mechanical equipment.

As John Clyde Oswald, the chairman, expressed it, "We have been listening to a group of experts today." Continuing, he marked off the three big steps in printing since the damp-paper days: (1) placing the industry on a firm business basis, (2) improving the art of printing, and (3) using engineers to solve those problems arising from nature's rebellion against the modern element of speed in the art.

The six technical papers presented composed a symposium wherein paper and ink were treated as raw products of printing manufacture, and the conditions that will affect them were detailed. Paper, though improved since the Bible days, has undergone no basic changes in its manufacture, and the fibrous nature still continues. The resulting influence of temperature and humidity changes upon printing production is very pronounced.

Precision engineering methods have been applied to the type, engravings, plates, presses, feeders, and to paper and ink manufacture, but the handling of these last two products under the greatly varying conditions has not received proper attention. As the result, static electricity, offset, variations in register, cracking on the fold, thinning of ink, and the hardening of varnish in the ink are serious obstacles to smooth and economical production.

The symposium put forward definite remedies through intelligent application of units that control the humidity and circulation of air in pressroom and paper storage, the practical elimination of static, and the control of offset both through drying of ink and me-

chanical separation of sheets. Elimination of these interferences has a twin brother, and this is the creation of better working conditions for employees—a step that is healthful, space-saving, and generally productive. That paper-makers, ink-makers, and producers of pressroom appliances might cooperate to establish standards in their respective lines whereby certainty of production would result for the printer, was a thought expressed throughout the instructive symposium.

Otto W. Fuhrmann in "Paper and the Influence of Pressroom Conditions Upon It" explained the fibrous nature of paper stock by saying that all paper owes its existence to the tendency of vegetable fibers to curl when wet and to adhere to each other in an irregular, interlocking manner. This explains why paper is not stable but is affected by the climatic and seasonal changes. These changes are so powerful, it was brought out, that one company which was shipping some heavily bound and wrapped papers to South America was losing 25 per cent of these packages en route through fracture of the stout metal bindings. The final remedy was to make an expansible package that would yield to the change from a dry to a moist character of climate.

The author doubts the existence of stretch in typographic printing, while pointing out one instance wherein a twenty-eight-inch sheet had stretched three-thirty-seconds inch in nineteen minutes when taken out of a new package in a room where it was to be run on a color job. Inversely, it would be possible, if not practical, to judge a room's moisture condition by micrometer measurements on the paper sheets which had been kept in the room.

Machinery has brought the art of papermaking to a point where uniform results are assured and the papers may be brought to any desired moisture or seasoned state. That perfection is dissipated by a change in atmospheric conditions, where the paper shows a far greater susceptibility than the improved machinery for printing it, so great as to be incompatible with printing requirements. Fully 75 per cent of the troubles would be relieved by the use of conditioned paper.

Back of all paper conditioning lies "relative humidity," which is the ratio

of the amount of moisture actually found in the air to the greatest amount it will hold. This term "R. H." is destined to become as common a term as register, because it is upon that ratio that paper's condition depends—not on the temperature of the room.

Air is like a sponge in that it will hold greater or lesser amounts of moisture, but it differs from the sponge in its ability to extract the mixture from many objects or materials in a room. It is this extraction that causes paper to shrink, and it is one of the reasons why ink dries. The ability of air to hold moisture varies with every change in temperature, but the variation is so irregular that it can be told only by calculation or tables in conjunction with instrument readings.

When static, curling edges, offset, and roller troubles are blamed on temperature or seasons, the real trouble is too high or too low relative humidity. Air conditioning consists of maintaining a uniform humidity regardless of calendar, thermometer, or location.

A paper entitled "Ink, and Atmospheric Conditions in the Pressroom," by Julius Frank, was presented by A. Beverly Smith, so long known for his connection with the ink business. Both that paper and the one by Carrier and Williams on "Air Conditioning in the Printing Industry" stressed the same underlying sources of troubles that have been reviewed above.

A uniform state of humidity during the time a sheet is concerned with the printing process is the ideal condition, and the one that air-conditioning machines are designed to create. If given this uniform humidity throughout the period of paper storage, in pressroom, and in storage between the color runs, most troubles would disappear. Then inks that print well one day would print as well the next. Stretch of paper could not take place because the fibers would be "plumped out" about the same all the time.

It was related that two months after a Minneapolis newspaper plant had put in air conditioners the change in ink consumption was so marked that the auditing department called up (not down) the pressroom about it. They were actually getting out a blacker paper with an average reduction of 15 per cent in ink. And, in combination

with neutralizers, web breaks became almost unknown in this plant.

Mr. Frank's paper outlined colors and color mixing from the user's standpoint, going so far as to show that the successful pressman may be an artist as truly as the painter. He need not know the details of ink manufacture, but he should be able to sketch the relations of pigment and varnish and driers to individual papers and local conditions. There is no universal ink, any more than there is a universal roller or a universal paper.

Pressmen should apply engineering principles to their use of ink by knowing what the raw materials are, why they are put into different inks, where to use certain inks or driers, and when supposed ink troubles are really the manifestation of various forces. Old-time pressmen had dopes and "secret processes" for combating ink troubles, but they should be tolerated no more than the methods of a quack physician.

### Uncontrolled Humidity

Ink makers have reached the point where they can adapt their inks to meet every problem that may arise in printing. If the user would cooperate fully with the maker much delay and trouble would be avoided. But "the ink-maker cannot go outside of his domain" and guarantee results when the humidity runs wild, equipment is poorly adapted to the work, and palliatives are being employed in a blind attempt to correct adverse conditions.

During the discussion which followed Charles H. Cochrane's paper on heat-drying equipment and the paper upon static electricity, by William C. Glass, it was shown that a combination of the units often resulted in complete freedom from offset and electric difficulties, satisfactory installations of a neutralizer at top of the cylinder together with a gas heater on the carriage delivery being offered as typical illustrations of this point.

"Friction creates contact," said Mr. Glass, "and contact creates static." Mr. Cochrane's statement that "printing machines are quite prone to generate electricity" expresses the condition in other words. When he added that dry paper holds a charge that causes it to stick to the press and to other sheets, he defined static trouble concisely in about a dozen words.

According to Mr. Cochrane, a remedy for dry sheets is found in humidification. Some have thought that with the introduction of humidifiers heaters would no longer be necessary on presses, but the records show that the plants equipped have retained all the heaters for hastening ink drying, thus

enabling the printed sheets to go sooner to the folder, cutter, and bindery.

Inasmuch as heat tends to shrink the sheets, many have thought that register would be interfered with in multi-color work. Simple means have been found to overcome this shrinkage. Depending on the work, the first two colors may be run with heaters cold; or a reflecting heater may be used on the feedboard to pre-shrink the sheets, which are then covered between printings to retain that shrink.

The Chapman principle of controlling static electricity is founded upon laws of this invisible force. The "magic bar" by which these charges held by paper are neutralized is very familiar to all printers, but they would be surprised to learn that in other industries the number of neutralizers in use is 25 per cent greater than their own.

Two obstacles to a wider use of neutralizers in the printing industry have been the fear of electric shocks and the denial of any such thing as static electricity. In the latter class, the same people would deny the existence of the germs or vitamins; in the former, it must be said that the fear is groundless, for the amount of current in the bars is so small as to be entirely harmless to human beings.

The prevention of offset by using the Grammer wax-spraying process was covered thoroughly in the paper by Cole and Pecker, and presented by the latter. In this process molten wax is deposited on the printed sheet before it is piled or rolled. This wax is so atomized that tiny globules effect a mechanical separation when piled that is effective in overcoming the usual offset troubles without recourse to usual slipsheeting or drying or doping. By means of the apparatus developed, this benefit may be realized on any press, no matter if the spray has to be delivered downward or upward.

### Offset on Tympan

It is interesting to note that the one obstacle unconquered by this newest and most radical remedy is offset on the tympan sheet. Otherwise four colors could be run on a sheet.

Dissatisfaction with installations of the various equipments mentioned is sometimes the result of overenthusiasm on the part of their friends, but it is also frequently due to lack of initiative or instruction on the part of pressmen. An instance was related of a road man going miles to correct a "trouble" which consisted of merely too much gas at the heater, and which was corrected by turning a cock within a foot of the pressman's head. Often a service man is called needlessly.

The beneficial effects of humidifier installations have been nullified because doors or windows were opened to make rooms more comfortable by notion, when a scientific control was provided on the equipment to establish this comfort according to fact.

There is a disposition in many industries to scoff at the work of engineers. As a result, individual plants have automatically graded themselves as leaders or laggards, according to the attitude of those in charge toward engineering accomplishments. Engineering first analyzes the forces at work, favorable or otherwise, and then builds a structure upon this definite foundation, and often it has to design special devices to make standard processes fit into the structure developed.

### The Engineers' Work

To substitute stock equipment for rule-of-thumb methods and traditional notions does rub many men the wrong way. Equipment installed under such a handicap seldom gets a chance to do its best, though the objects are to conserve raw materials and speed up production. Printers have found paper and ink, when they are the raw materials, to be the most sensitive things imaginable, and yet the engineers have conquered that sensitiveness. Genuine control has pushed aside makeshift methods in up-to-date plants everywhere.

It is worth mentioning that this mechanical control equipment is in the hands of practical printers, as well as engineers, the printers having joined forces in this field through realization of the need and the possibilities. This example of pooling the knowledge of specialists in two fields has resulted in marvelous forward strides by those printers who have been canny enough to take advantage of that knowledge.

It was pointed out by Willis H. Carrier that the science of air conditioning, which is now a ten-million-dollar-a-year industry, was started in response to a call for help from Brooklyn lithographers. This science has cooled theaters in summer, shifted the cotton industry to the South, and quadrupled the production of cigaret-making machines. But printers as a whole have been skeptical, paradoxical though that may seem to our readers.

Winfield S. Huson, in a written discussion, called attention to the fact that many a printing plant had been located without a thought as to environment in its relation to the very exacting needs of this business. Plants were shifted from building to building and from city to city with utter disregard of the effect of climates on the raw materials and of the harmful effect of moving.

One thing which has retarded the use of corrective devices was shown to be the absence of gas service in pressmen's schools. Thus, the graduates know only of electric heat, which is too costly for most production plants to use. Not having been taught the use and control of gas heaters, pressmen fail to make the best use of them. Attention to this neglected feature of pressmen's training would help.

The fact that numerically the small printer is in the majority has lowered the average of plants that are benefiting by such engineering advancements. These plants have the same S-R-O troubles as the big plants, and are

less able to stand the loss. Fortunately the corrective equipments described are available in such units that they fit every condition, and adapters are stocked to fit these devices in any location on any press. Apparatus for the control of humidity is now available, in portable form, at cost of a modest car.

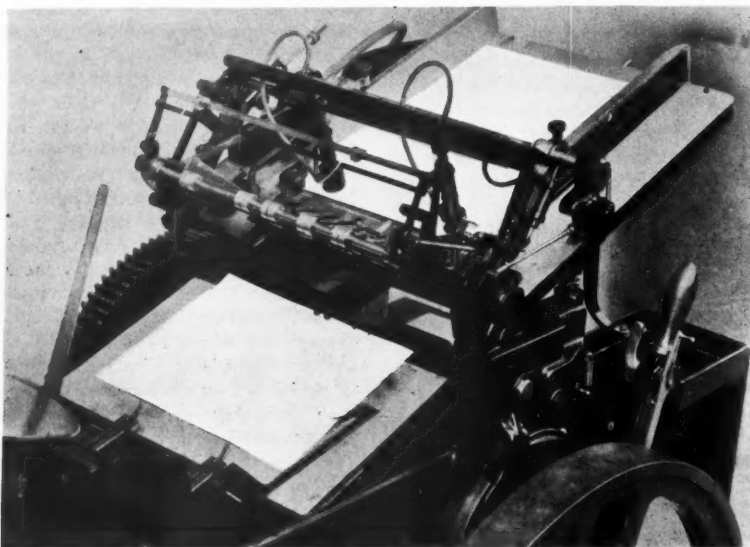
Greater coöperation between firms manufacturing corrective equipment, papermakers and inkmakers, and printers would result in reduced costs and better work, turned out at speeds that tax the capacity of modern presses, if desired. Such coöperation is just as logical as coöperation between pressroom and composing room, for example.

## WHAT'S NEW THIS MONTH

THE PEERLESS FEEDER UNIT, applied to a Chandler & Price platen press, embodies many practical features. It takes any weight or bulk of stock from onion-skin to twelve-ply cardboard, of any dimensions between 2 by 3½ and 8½ by 11 inches; and it will handle accurately such difficult work as the imprinting of booklets, envelopes, ship-

tomatic tripping device throws off the impression and a bell rings to warn the operator, who must remove the defective sheet and throw on the impression. Thus the form is fully protected against accumulating sheets.

The 8 by 12 Peerless feeder unit is sold attached to the Chandler & Price press, or it can be purchased for at-



The 8 by 12 Peerless feeder unit, on which can be run many jobs which ordinarily require larger presses

ping tags, etc., even where closest color register is required. The extension delivery is attached or removed in an instant. Only three or four motions are necessary to swing the complete feeder to one side when making ready or for hand running on short jobs.

When an imperfect sheet is not taken up by the picker, or is not removed from the platen by the gripper, an au-

taching to a press already in use. The production range is between 3,000 and 3,500 impressions an hour. Additional details may be secured by visiting or writing to any convenient sales office of Barnhart Brothers & Spindler.

THE DECEMBER ISSUE of *Film Fun* makes use of the Huesergraph, which is claimed to be an entirely new device,

although a closely similar if not identical project has been used for years. When the right-hand pages of that magazine, held with thumb and finger, are allowed to turn rapidly one sees a man taking up a jug filled with a dark fluid, emptying it, and disappearing, while the jug crashes upon the ground. The illustrations, of course, maintain continuity but vary slightly in their action from page to page, just as do the consecutive "frames" of a motion-picture film, and the rapidly turning pages create the illusory effect of uninterrupted activity. It is said that this trick idea is being applied for advertising purposes—as, for example, an automobile advertisement which shows its make of car heading away from the stream of traffic and passing everything in sight, while its competitors, naturally, are the motors left behind to struggle and stall. The use of this device may prove valuable.

### Making Wood and Linoleum Cuts by Hand

In the textbook "Block-Cutting and Print-Making by Hand," by Margaret Dobson, of London, we find a work which is especially timely. No person needs to be told of the renewed interest now being displayed in this subject by adults both in and outside of the field of graphic arts; and this book shows these explorers the way. But many of the workers in the graphic arts will be surprised to learn that the hand-making of wood and linoleum cuts, and of prints from these cuts, is taught in a number of grade and high schools in England. The Dobson text, which is fully illustrated with examples of the work in these schools and in New Zealand and Vienna schools, is so simply written that it can be used as a reference book by children as well as by older people studying this art.

Diagrams are drawn to illustrate the various operations, and these are clear and easily followed. Most of the illustrative material, however, consists of the more or less crude examples of schoolchildren's efforts, with a very slight sprinkling of the masterful creations of Albrecht Dürer and other artists. Thus the virility and richness of the advanced studies are not impressed upon the adult reader, who notices primarily the flaws naturally to be found in the endeavors of the beginners. While this circumstance may not help sell the book to some adults for their own use, it cannot offset the fact that this writing is well worth its price from an instructional angle. It is available through The Inland Printer Company at \$3.75 plus postage.



# The Copper-Bromid Intensifier

By GUSTAV R. MAYER

FOR intensifying wet-collodion and collodion-emulsion line and half-tone-screen negatives the most popular method is the one ordinarily known as copper and silver. No other method is as flexible and as successfully applied in regular shop practice; the solutions are easily prepared, and their action on the negative is rapid, with little tendency to stain even when rushed in high-speed newspaper work. Wherever collodion-process negatives are made this intensifier is found in use. It can be repeatedly applied to produce the necessary density in negatives from poor original line subjects, or to build up the halftone dots when through some cause or another they are not quite what is required in the negative. Chemically the method is one of end-point reaction. The effect of each solution proceeds to one definite point and stops; the decided change in color of the negative is a positive indication of when to stop as the chemical action will go no farther; the negative becomes a creamy white in the copper-bromid solution, and dark gray or black in the silver-nitrate solution.

The writer is especially interested in the beginnings of photomechanical reproduction. How did our present-day methods start? Who invented, originated, or first published the many remarkable chemical, optical, and mechanical details that enter into the reproduction of pictures or drawings, which have had such a tremendous influence in the development of the graphic arts?

The details connected with the beginning of most present-day methods are usually very incomplete and sources of information widely scattered or buried in obscurity, all of which adds interest to the search for definite facts pertaining to the subject. This proved to be the case with the copper-bromid intensifier discussed here.

The original publication of the method appeared in 1876 in an American photographic magazine<sup>1</sup> in the correspondence section, and was not indexed, which made it difficult to locate. The contributor is William Campbell of Jersey City, New Jersey, who states, under date of August 4, 1876, that the method is original with himself and that he has used it for many years. He published it at the suggestion of his friend, Mr. Roche, and also in return for many valuable hints he received from this

magazine. Our present-day practice is identical with this method, the original instructions of which are as follows:

## FOR LINEWORK

Into a saturated solution of sulphate of copper pour a solution of bromid of potassium, enough to turn the negative white. This may be done either by pouring off and on several times or by leaving it in the dish till the color changes; the stronger the bromid is in the solution, the quicker will it change. When this stage is attained, wash the plate and pour on a solution of silver nitrate. The film will now become denser and black. If not dense enough, repeat.

For portraits and similar work, it is not required to carry the intensifying to the white stage; simply pouring on the solutions alternately and immediately washing the plate, till the required intensity is obtained, are enough.

It may be that someone may find it necessary to give still greater density, or from some cause the negative does not attain to the density it ought to, and no amount of repetition adds anything to the density. Then proceed as follows: Wash the film with a weak solution of cyanid; then pour on a solution of iodid of potassium dissolved in alcohol, with the addition of iodine. The color will turn yellow and be very dense.

This abstract from Mr. Campbell's letter describes the complete use of the method as practiced by him. There has been no change since his time in the details contained in the first paragraph. Most process photographers still mix and use the solutions as given in the original. Wide variations in the proportions of copper sulphate and potassium bromid will work satisfactorily, the usual procedure being to add more bromid solution if the mixture does not bleach quickly enough. This intensifier can only be applied to collodion plates. It will not work on gelatin plates; the gelatin plate is stained brown upon applying the intensifier.

A British photographic magazine<sup>2</sup> republished this formula, but did not append the name of the originator. The merit of the method was recognized by several photographers in England and especially by that greatest of all English instructors in photographic processes, Sir William DeW. Abney. He called attention to the excellence of this intensifier by telling of his experiences with it in a paper<sup>3</sup> he read before the Photographic Society of Great Britain on April 3, 1877. The title of the paper, "On a Neglected Method of Intensification," brought the method very forcibly and thoroughly to the notice of the photographic world. That Sir William did believe in giving credit where credit is due is shown in the concluding paragraph of his paper:

<sup>1</sup>Photographic News, Vol. XX (Sept. 29, 1876), p. 465.

<sup>2</sup>British Journal of Photography, Vol. XXIV (Apr. 13, 1877), p. 174; W. DeW. Abney, "A Treatise on Photography" (1878), p. 70.

To Mr. Warnerke belongs all the credit for bringing this method of intensification to the knowledge of the society, for had he kept his treasure to himself, as is too often the case with some who get hold of a "good thing." I should not have had the satisfaction of referring to it tonight. Mr. Warnerke informs me that he found the treasure in the *Photographic News* amongst some American correspondence.

This publicity given to the method by Abney linked his name firmly to it, and in the present history of photography he is credited with being the originator of the method. But this belief is incorrect, as he himself proved in the statement quoted above.

Other ways of obtaining copper bromid are given by Abney in his paper. Instead of potassium bromid, barium bromid is recommended; or it is obtained by the action of hydrobromic acid on copper oxid. The silver nitrate is given as 100 grains in each ounce of water, this strength producing the greatest density. He also mentions that alkalin pyro developer can be used instead of silver nitrate, but it does not produce the same increase in density.

Major Waterhouse<sup>4</sup> stated that negatives bleached with copper bromid and then darkened with alkalin pyro became yellow in a few days. He recommends the ferrous oxalate developer for blackening; the color of the negative is a greenish black, and much more non-actinic than it appears. With this developer the negatives are permanent. Some tests made by the writer along this line gave the following results:

A hydrochinon developer will change the creamy-white negative to a semi-transparent olive color. Sodium-sulphid solution produces a brown color. Sodium sulphid over hydrochinon produces a purple-black. These negatives were all somewhat transparent, and did not approach the density obtained by the use of silver nitrate.

Use of dilute ammonia water will also darken the bleached negative, and would be useful for this purpose when only a limited amount of density is wanted, such as with negatives for silver prints where a little additional density in the negative will produce a much brighter print. This detail is appreciated by the artist.

In looking through the available books on photomechanical reproduction it was rather surprising to note the absence of this intensifier in Husnik's German book on photoengraving, published in 1885.<sup>5</sup> It is also absent in an

<sup>4</sup>"British Journal Almanac" (1883), p. 184.

<sup>5</sup>J. HUSNIK, "Die Reproductions-Photographie" (1885).

<sup>1</sup>Anthony's Photographic Bulletin, Vol. VII (Aug., 1876), pp. 256, 266.

early American book<sup>6</sup> and the American edition<sup>7</sup> of an English book.

The copper-bromid bleaching solutions as given by the various authors<sup>8</sup> all contain copper sulphate and potassium bromid; the relative proportions of the two salts vary from equal parts to four parts sulphate to one part bromid. Potassium bromid is most readily obtainable and produces satisfactory results in practice, which accounts for the uniformity in the formulas.

The most efficient of the bromids would be barium bromid, as suggested originally by Abney; the double decomposition between it and copper sulphate produces copper bromid and barium sulphate. The latter is a heavy white material, insoluble in water, and which settles rapidly, and the solution consists of nearly pure copper bromid. As it is the copper bromid which does the work, from a chemical viewpoint this would be the most desirable bromid to use. The one objection to the regular use of this product is the comparatively high price of barium bromid.

With potassium bromid the products are copper bromid and potassium sulphate. A considerable quantity of this sulphate remains in solution, but this does not interfere with the successful application of the mixture. The most direct method of preparing this solution would be to purchase copper bromid from the chemical manufacturer and dissolve it in water, and the solution would then be ready for immediate use; but the cost of this chemical prevents its application.

During the war, when the price of potassium bromid sailed skyward, the writer made this solution with ammonium and sodium bromid, and hydrobromic acid, and all of these produced equally good results.<sup>9</sup> But where large quantities of this solution are required, the quickest method of preparation is to make saturated solutions of copper sulphate and whatever bromid is on

hand or can be most easily obtained. These are diluted for use with water, to register a definite strength on the photographer's hydrometer. With some solutions this hydrometer is not accurate according to its graduated scale, but, irrespective of what the hydrometer registers, when once the degree or grains an ounce has been found to be right for the purpose, all future solutions thus prepared will be identical.

When all solutions are kept to a uniform known strength, production in the plant is made more certain, and, should any chemical trouble arise, a systematic method of preparing these is a means of quickly locating the cause of the disturbance and avoiding lost time and material. In many plants this intensifier is prepared by simply pouring a solution of the bromid into a solution of copper sulphate. This hit-or-miss system can produce erratic results and also waste the bromid, which is the more expensive of the two chemicals. Only a certain quantity of bromid is required for the quantity of copper sulphate present. More than this is a waste, and when too large an excess of the bromid is present it will produce a *yellow stain* in the negative when the silver solution is applied. The proportions of the two chemicals should be such that the mixture produces the best possible density in the line and halftone-screen negatives in one application of this intensifier. The following four mixtures have proved that they can meet this condition, and have been in use for many years in many offset and photoengraving plants:

No. 1, thirty-two ounces copper-sulphate solution, hydrometer test 80; eight ounces potassium-bromid solution, hydrometer test 80. No. 2, thirty-two ounces copper-sulphate solution, hydrometer test 80; eight ounces sodium-bromid solution, hydrometer test 80. No. 3, thirty-two ounces copper-sulphate solution, hydrometer test 80; eight ounces ammonium-bromid solution, hydrometer test 80. No. 4, thirty-two ounces copper-sulphate solution, hydrometer test 80; four and one-half ounces 34 per cent hydrobromic acid dilute with three and one-half ounces water.

When possible the mixture should be allowed to stand over night before use, and the clear solution should be poured off or filtered to remove the sediment and any other solid matter that may be present. Large quantities can be prepared, as it does not spoil.

The bleached negative should not be washed too long, nor the water from the tap permitted to run on one spot continuously during washing. The copper deposited on the silver in the negative is not very firmly attached and can be partly removed by prolonged washing, or a weak spot may be produced in the negative where the stream of water from the tap acted locally with too much force. A good rinsing is all that the negative requires, with the nega-

tive kept moving under the stream of water or vice versa. Drain off all surface water from the negative before applying the silver solution to blacken it. This produces a marked increase in density, for the silver solution is not weakened at the time of applying it, a detail not given sufficient attention.

Silver nitrate is the most effective blackener of all the numerous other materials that have been suggested for this purpose. A strong solution produces a greater density than a weak solution, yet we find recommended solutions of anywhere from twenty to one hundred grains silver nitrate in an ounce of water. Citric acid as an addition to the silver solution appeared in 1893, and nitric acid in 1912. The presence of citric acid in the silver solution increases the density of the deposit, and nitric acid assists in avoiding streaks of unequal density in the negatives. In 1916 the writer published a silver-solution formula<sup>10</sup> making use of both these acids that proved very satisfactory to many process photographers and is still used at the present time. When citric acid only is present in the silver solution an insoluble white precipitate of silver citrate soon forms that weakens the silver solution and also wastes an expensive chemical. By adding nitric acid this precipitation of silver citrate is prevented, the citric acid still does its work of increasing density, and the nitric acid promotes uniformly smooth action of the solution on the negative. This formula consists of the following elements:

Thirty-two ounces distilled water; four ounces silver nitrate; one-half ounce nitric acid, commercial, and one-half ounce citric acid, crystals.

Silver oxalate is recommended by Professor Namias<sup>11</sup> for this purpose. He states that it does not produce any stains, as may plain silver nitrate.

Should insufficient density be obtained with one application a second treatment is applied. The negative that is not usable after this lacked the foundation to build on, and time will be saved later on by making the negative over at once. The mercury or lead intensifier can be applied over this and will build up still further density in negatives in cases where poor original line copy is supplied.

Those interested in the chemistry of this intensifying method are referred to the books by Abney, which can be seen at nearly every library. For offset and photoengraving process photographers the foregoing is sufficient for use in their camera departments, for it brings together the details connected with this method's origin and use.

<sup>10</sup>E. J. WALL, "Photographic Facts and Formulas" (1924), p. 136.

<sup>6</sup>CARL SCHRAUBSTADTER, JR., "Photo-Engraving" (1892).

<sup>7</sup>W. T. WILKINSON, "Photo-Engraving and Photo-Lithography" (1895).

<sup>8</sup>H. D. FARQUHAR, "Grammar of Photo-Engraving" (1893), p. 136.

ANDERSON, "The Photo-Mechanical Processes" (1896), p. 14.

ALFRED SELLERS, "Instructions in Photo-Engraving" (1898), p. 17.

A. C. AUSTIN, "Practical Halftone and Tri-Color Engraving" (1898), p. 113.

"Anthony's International Annual" (1899), p. 270.

W. A. WATTS, "Photographic Reference Book" (1900), p. 140.

JULIUS VERFASSER, "The Halftone Process" (1904), p. 198.

W. DEW. ABNEY, "Instructions in Photography" (eleventh edition, 1906), p. 305.

PAUL N. HASLUCK, "A Book of Photography" (1906), p. 135.

"Penrose's Pictorial Annual" (1912), p. 121.

S. H. HORGAN, "A Photo-Engraving Primer" (1920), p. 11.

<sup>11</sup>American Photo-Engraver, Vol. VIII (May, 1916), p. 244.

# Newspaper Uses Business-Reply Cards

By JEROME B. GRAY

NOT long ago advertising observers were quite often amused and not a little incensed at the peculiar inconsistency of some newspapers which, at the very time they were devoting editorial space to the abuse of any form of advertising save that which they sold, were coolly soliciting new accounts with the use of direct-mail media. The peculiarity of this inconsistency, however, was soon remarked by those newspapers which practiced it, for it was inevitable that the results of properly applied advertising of this sort should prove the fallacy of further editorial condemnation. And thus, into the ranks of direct-mail users stepped those very forces that had once opposed it.

The result has been some specimens of direct and direct-mail advertising that are a splendid tribute to the ability of some metropolitan papers to wipe out their old antipathies toward anything but agate lines. To the Philadelphia *Record*, however, must go the laurels for an experiment in direct advertising that makes all the previous newspaper experiments with this medium pallid in comparison—not from the angle of results, but certainly from the standpoint of audacity. The *Record*, not satisfied to select a list of names to which it might address a carefully prepared piece of direct advertising, chose instead to insert, between the fourteenth and fifteenth pages of its October 30 editions, 85,000 cards, 5½ by 10 inches in size, and carrying at the bottom one of the new business-reply cards.

Why this was done and what had inspired it were featured in a typographic box on the front page of the paper for October 29. Beneath the caption "How Many Records Shall We Print Next Sunday?" there was printed the following copy:

#### Friends of the *Record*:

Help us solve the problem of supplying the demand for next Sunday's *Record*.

More than 25,000 newspaper readers were unable to buy the *Record* yesterday. That estimate is based on reports from news-stands throughout city and suburbs, which were swept clean of *Records* early Sunday morning and kept phoning the *Record* office all day demanding more papers to satisfy disappointed customers.

More Sunday *Records* were printed yesterday than at any time within the past fifteen years, but we underestimated the demand.

We are planning to print 200,000 copies for Sunday, November 4, nearly double the regular issue of three months ago—but if *Record* circulation continues to grow at the same amazing pace as during the past few months, we may be as far off in our estimate next Sunday as we were in the estimate for yesterday.

#### Here's how you can help us:

Inserted in tomorrow's *Record* will be a business mailing card. If you want next Sunday's *Record* delivered to your home, fill out the card, drop it in a mail box—postage will be paid by us. If you have been buying the Sunday *Record* at a news-stand, order it delivered to your home, so that you will be sure of receiving a copy and to help us estimate the demand.

More than newspaper circulation is at stake. Don't deprive thousands of independent voters of the opportunity to read both sides of the big argument next Sunday. Order your paper delivered to your home and let the newsstands supply new readers with their copies.

With the Sunday *Record* of November 4 will be delivered aquatone portraits of Governor Smith, besides election-return charts and the fullest coverage of campaign news.

The *Record* wishes to take this occasion to thank the regular carriers for their excellent service yesterday morning, despite late delivery. Present press equipment is inadequate for the rapidly mounting circulation. We hope to have our new battery of presses at our new home, Broad and Wood Streets, in operation by November 15 at the latest.

Please help in this emergency. Mail the post card you'll find in tomorrow's paper.

#### THE PHILADELPHIA RECORD.

And on the next day, in a similar box on the same page, and beneath the caption "Order the Sunday *Record* by Mailing Post Card Enclosed in This Issue," this copy followed:

A business-reply card is delivered to you with this issue of the *Record*. You will find it inserted between the fourteenth and fifteenth pages.

The business-reply card is the latest innovation of the United States Post Office. It is a post card on which the postage is paid by the addressee when it is delivered.

We believe this is the first time business-reply cards have been used by a newspaper to estimate the demand for a future issue.

You can help yourself—and help us in meeting the great demand there will be for next Sunday's *Record*—if you will order your copy by card today.

To this end we have inserted this mailing card in this edition of the paper. If you want next Sunday's *Record* delivered to your home, fill out the card and mail it—the postage will be paid by us. If you have been buying the Sunday *Record* at a news-stand, order it delivered to your home. You will make sure of receiving a copy and enable us to estimate the demand.

We are asking you to do this because of the circulation situation which developed in our offices last Sunday. The unusually large printing of the *Record* for that day was over 25,000 copies short of supplying the demand.

Now we are planning to print 200,000 copies for Sunday, November 4—nearly double the regular issue of three months ago. But again we may be underestimating. We are asking you to place your order now so that you will get your copy—and so that thousands of independent voters will not be deprived of the opportunity to read both sides of the argument next Sunday.

Next Sunday's *Record* will bring you a handsome aquatone portrait of Governor Smith, the election-return charts, and the fullest coverage of campaign news.

Please help in this emergency. Mail the post card that you find inclosed in this paper. Thank you.

#### THE PHILADELPHIA RECORD.

The card that was inserted between the fourteenth and the fifteenth pages was ingeniously written to bring possible returns from all who received it, regardless of whether or not they were *Record* readers. Across the top was

printed: "If Sunday *Record* is already being delivered to your home by regular carrier do not mail card. Please hand to a friend who wants to be sure of receiving his Sunday *Record*."

Three check boxes followed, in any one of which the reader might check his preference before signing his name and address. Checking the first box indicated that the inquirer wanted the Sunday *Record* delivered until further notice, and that he had not been buying the paper previously. Checking the second box indicated that the inquirer wanted the Sunday *Record* delivered until further notice, and that he had been buying the paper elsewhere. The checking of the third space indicated that the inquirer had been taking neither the daily nor Sunday *Record*, and that he wished to subscribe to both.

That the idea was not so successful as C. D. Baylass, circulation manager, or J. David Stern, the publisher, had anticipated is immaterial as compared with the courage of the idea itself. About fifteen hundred post cards were returned; but this number represents a much greater percentage of returns than the figures indicate, because Mr. Baylass believes he estimates conservatively when he says that over twenty-five thousand of the cards fell out of the papers before they reached the readers! It would seem, then, that the future success of any similar advertising by other newspapers necessitates the creation of some economical method of attaching the cards to the papers.

"We are pessimistic about this first effort," Mr. Baylass said, "because of the loss of the cards. Then again, the scarcity of returns—or, at least, the fewer returns than we had expected—might be because of the speed with which we had to work to get these out. It must be remembered that the announcement in our paper on Monday was the only word we gave our readers previous to the insertion of the cards themselves on Tuesday."

Whether a failure or a success, the idea is a pioneering step and may give some indication of what newspapers may attempt in their future advertising. Nor is it strange that the *Record* should be the first one to use the business-reply card this way. The paper was not slow to capitalize the opportunities that the November presidential campaign presented, and its progressiveness was appreciated by members of every political party.



# Practical Information—Price, Two Cents

## Ink

1-E. Portfolio, "Falco Fast Colors," by the Fuchs & Lang Manufacturing Company. Shows lithographic colors having best light-resisting properties.

2-E. Booklet, "Fine Printing Inks," by Lewis Roberts, Incorporated. Full line of colors and color combinations.

## Mechanical Equipment

3-E. Catalog, "Angle Steel Equipment for Factory and Office," by the Angle Steel Stool Company. Stools, cabinets, shelving, and trucks.

4-E. Booklet, "Bulletin No. 305," by the Barrett-Cravens Company. Illustrations and details concerning various material-handling equipment.

5-E. Folder, "As Modern as the Air Mail," by Russell Ernest Baum. Pictures and describes new Baum folder.

6-E. Booklet, "Blatchford Base, the Universal Plate-Mounting System," by E. W. Blatchford Company. Facts on the Blatchford system.

7-E. Broadside, "Jacklift and Stack-er Practice," by the Lewis-Shepard Company. Complete illustrations and information on the lifting and stacking equipment made by this company for standard or special conditions.

8-E. Broadside, "Ship on Skid Platforms," by the Lewis-Shepard Company. Shows pictures of skid platforms and lifts in actual installations.

9-E. Booklet, "Automatic Slug Sawing," by the Mohr Lino-Saw Company. Complete details on Mohr Lino-Saws.

10-E. Catalog, "Herman Nelson hi-Jet Heater," by Herman Nelson Corporation. Information on hiJet heater for industrial buildings.

11-E. Catalog, "Steel Chases," by the Sandblom Steel Chase Company. Specifications on steel chases.

12-E. Folder, "Which Is the Most Suitable Fastener for Your Job?" by the Edwin B. Stimpson Company. It shows various styles of rivets, split rivets, eyelets, and grommets.

13-E. Folder, "A New Achievement—the Blue Streak," by the Stuebing Cowan Company. Illustrations and the specifications on the Blue Streak lift truck made by this company.

14-E. Booklet, "Stuebing Cowan," by the Stuebing Cowan Company. An attractively printed booklet giving complete facts and pictures concerning the conveyors made by this company.

## Paper

15-E. Sample book, "Artcote Papers," by Artcote Papers, Incorporated. Gold, silver, and bronze papers.

Glance over the titles of current printed matter given below. The writings have been prepared for your assistance. They will cost you but five minutes of time and a two-cent stamp. Fill out the coupon, mail it to THE INLAND PRINTER, and the postman will bring what you have requested

16-E. A broadside, "What Actually Counts Is the Total," by the Bermingham & Prosser Company. Demonstrates the printing qualities of Peacock folding enamel paper stock.

17-E. Booklet, "Doeskin Cover Papers," by the Chemical Paper Manufacturing Company. Shows various kinds and colors of cover stocks.

18-E. Portfolios displaying printed samples of Laid-Mark Cover, Laid-Tone Coated Book, Fabratone Translucent, and New Librarian Cover, by A. M. Collins Manufacturing Company.

19-E. Folder, "Improved Certificate Bond," by the Crocker-McElwain Company. Printed specimen of bond stock; shows convenient unit for office use.

20-E. Portfolio, "The Beacon Light Shines on Howard Bond," by Howard Paper Company. Printed letterhead specimens which will prove helpful to printers seeking good ideas.

21-E. Portfolio, "Rittenhouse Laid," by Jessup & Moore Paper Company. Printed specimens of Rittenhouse Laid stock for various uses.

22-E. Booklet on "Linweave Milano," by the Linweave Association. Specimens of Linweave stock.

23-E. Portfolio of "Waregold and Wareplatinum Papers," by McLaurin-Jones Company. Specimens of effective "gold" and "platinum" coatings.

24-E. Folder, "A Sales Idea in Every Color," by the Neenah Paper Company. Displaying the effectiveness of colors printed on Chieftain bond.

25-E. Portfolio, "Letterhead Sales Helps for Printers and Advertisers," by Paper Mills' Company. Suggestions for letterhead layouts.

26-E. Booklet of "Bodleian Deckle-Edged Papers," by the Reading Paper Mills. Shows Bodleian stock.

27-E. Book, "Sell More With Strathmore," and portfolio, "Letters That Speak for Themselves," by Strathmore Paper Company. Both contain fine suggestive material for printers.

27½-E. House-organ, *Weston's Record*, by the Byron Weston Company. An interesting publication which does

not stick too painfully to its main purpose of selling Weston papers, but intersperses the samples with material of more general interest.

## Type and Typography

28-E. Folders, "Goudytype," and "Parisian," by American Type Founders Company. Former shows a new type face by Frederic W. Goudy, master type designer; the latter, another modernistic face.

28½-E. Folder, "Advance Showing of Ultra Bodoni," by the American Type Founders Company. Shows the modernized design of Bodoni, available in six- to seventy-two-point.

29-E. Booklet, "Modernistic and Extraordinary Type Faces," by Barnhart Brothers & Spindler.

30-E. Folders, "Neuland and Neuland Inline," and "Larger Sizes of Eve Heavy," by Continental Typefounders Association. Modernistic faces of type as they appear in the job.

31-E. Booklet, "The Intertype Cheltonian Family," by Intertype Corporation. Type faces.

32-E. Specimen page, "Goudy Cursive," by Lanston Monotype Machine Company. Shows Goudy Cursive face, designed by Frederic W. Goudy.

33-E. Folder, "A New Addition to the Ultra-Modern Family," by Ludlow Typograph Company. Shows new type face, Ultra-Modern Bold.

## Miscellaneous

34-E. Broadside, "Summary of Postal Rates," by the District of Columbia Paper Manufacturing Company. A valuable schedule which can be placed under desk glass or on wall for frequent reference by the printer.

35-E. Folder, "Wings to the Right Paper," by Norman T. A. Munder & Company. Illustrating and describing the Munder system for paper selection and what it accomplishes. Important to every printer who could use a more compact and flexible system of filing paper samples in his office.

36-E. Folder, "Riegel's Jute Tympan," by Warren Manufacturing Company. Specimen of tympan paper.

Clip coupon and mail to THE INLAND PRINTER

I would like to receive a copy of  
Nos. ....

Name .....

Address .....

# TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month.

## Hamilton Establishes Plant on Pacific Coast

The Hamilton Manufacturing Company, maker of composing-room equipment, has established a new plant near Vernon, at Los Angeles, to serve the fast-growing needs of that section. The plant is 175 by 120 feet in size, and is equipped with a railway siding. Only steel equipment will be turned out at this plant, but wooden equipment will be stocked here for the convenience of patrons who may desire it.

## Rapid Roller Company Has Housewarming

A large group of printing craftsmen was on hand to share in the housewarming of the Rapid Roller Company, Chicago, on December 15, when it figuratively broke the bottle of champagne over its new factory and offices. The entire top floor had been left vacant in the preparation for this housewarming, and the gastronomic joys of the elaborate banquet were enhanced by an eight-piece orchestra and other professional entertainers. D. M. Rapoport, the president of the Rapid Roller Company, may well feel that the new plant was inducted into service under most auspicious circumstances.

## Have You a Good System of Cost Accounting?

The National Editorial Association has appointed a committee to formulate a fair price list for certain standard lines of job printing, the prices to be averages based on prices reported by the printers maintaining accurate cost-accounting plans. The committee is particularly desirous of securing hour costs on machine composition (more especially the rates for setting of eight-point a thousand ems), hand composition, proofreading, and makeup, presswork, folding, and mailing. Information will be kept confidential, and no names will be mentioned when these average

figures are made public. This project is in no way intended to discourage the publishing of price lists by various companies, but only to present a broad view of the subject for the assistance of the many printers who are more prompt to make guesswork estimates than to figure jobs accurately.

Printers willing to assist with their figures and their methods of compiling them are asked to send the information to any one of the three members of the committee, as follows: Paul R. Goddard, Washington, Illinois; Louis H. Zimmerman, Burlington, Wisconsin; W. W. Aiken, Franklin, Indiana.

## New Check Paper Developed

A new type of paper, to be used exclusively in the printing of checks, has been developed by the Todd Company, of Rochester, in cooperation with a large manufacturer of paper. Burgess Smith—formerly an inspector for the United States Bureau of Engraving and Printing, and a leading expert on anti-counterfeiting measures—who is connected with the Todd Company, played an important part in the development of this new check paper.

Tests in an independent testing laboratory showed that the paper offered a resistance to cracking after repeated folding which was 428 per cent above the average percentage of the best papers commonly used for checks. Its percentage as to tearing strength exceeded that of the other papers by 23

per cent. Tests as to the effects of acid fumes, intense light, varying temperatures, and varying degrees of humidity show this paper to be very durable.

## Printing Film in Demand

"Peter the Printer," a motion picture portraying the activities of the boys at the Southern School of Printing, is enjoying a strong and successful run. Among its future bookings are exhibitions at Rochester, New York, Bloomington, Indiana, and Danville, Virginia. The film is in two reels and can be run off in about half an hour. The use of this film of marked educational value is extended to any school or organization, the only conditions being that the users agree to pay the nominal shipping charges and to take good care of this motion picture. Inquiries for use of this film should be addressed to the Southern School of Printing, Nashville, Tennessee.

## Chicago Craftsmen Addressed by Frederic W. Goudy

Late during November Frederic W. Goudy, master type designer and the art director of the Lanston Monotype Machine Company, was the guest of honor at a meeting of the Chicago Club of Printing House Craftsmen. For almost two hours he held the listeners intent with his description of the experiences, events, and accomplishments that have marked his distinguished career, interspersed with a sprinkling of rare anecdotes.

"My great thought is to make type legible," said the speaker. He did not need to mention the second of the dual foundation stones of effective typography; anyone who knows or has worked with Goudy type faces realizes that their beauty and legibility are inseparable, inevitable. When Frederic W. Goudy produces a clownish type face sign painters will produce Madonnas.

The weed-growth of the "beautiful atrocities" now prolifically



How the Meisenheimer Printing Company advertises on the streets of Milwaukee

brought out under that all-protecting cloak of modernism was vigorously ridiculed by Mr. Goudy. Much of it, he said, gave indications that its designers "had attended a feast of alphabets and designed a type from the scraps."

#### Printing Industry Has Float in Evansville Parade

Recently the city of Evansville, Indiana, celebrated Graham Day in honor of the Graham Brothers, whose new automobile-body plant in that city had just been completed. Among the features of the day was a huge parade, in which the important industries of

sheets. Copies may be secured by addressing the company at Kalamazoo.

#### Hall Company Expects Million in Net Profits

Robert M. Eastman, president of the W. F. Hall Printing Company, of Chicago, states that the net profits of the company and its subsidiaries will probably exceed a million dollars. His statement was made in connection with the listing of some three hundred thousand shares of the concern's stock on the Chicago Stock Exchange. Construction of new buildings, made necessary recently by the signing of large contracts

white and the two-color pages of this job, and since 1926 forty-two mammoth presses have been installed to care for the four-color work. About thirty-seven hundred carloads of paper are consumed in a year's issues, and in this period more than four million pounds of ink are used.

#### Executive Changes Announced by Mergenthaler Company

Following the recent annual meeting of the Mergenthaler Linotype Company, President Norman Dodge has announced these executive changes:

Joseph T. Mackey, for many years secretary and treasurer, is now to be the executive vice-president. George L. Scharffenberger is chosen treasurer and W. W. Welch is made secretary. William C. A. Maguire, formerly assistant secretary and treasurer, is now vice-president in charge of sales, the other vice-presidents being Frederic D. McKenney, general counsel; Conrad A. Hanson, in charge of the works, and Thomas J. Mercer, in charge of audits. John W. Reid is chosen as the assistant treasurer, and Edward A. Reynolds becomes the assistant secretary.



The printers of Evansville, Indiana, got together on the occasion of a recent municipal celebration and made known the importance of the industry

Evansville were represented by floats, and the printing industry did itself proud with the effective float pictured herewith. Certainly the thousands who witnessed the procession received by this method a forceful impression of the dignity and importance of the printing industry in their community.

#### Manufacture of Paper From Cornstalks

Efforts are continuing to replace wood with various kinds of commercial waste as the basic raw material of paper. A recent press notice of the United States Department of Agriculture discusses the significance of cornstalk paper as a factor in the battle against the corn borer. In this article the manufacture of paper and of wallboard is looked upon as offering the most promising outlet for the vast amount of cornstalks. However, it raises the point that paper was made from cornstalks away back in 1765, and thus offers a question as regards the practicability of such ventures from the point of view of those who seek their dividends. Still, the Kalamazoo Vegetable Parchment Company, Kalamazoo, Michigan, has manufactured newsprint, book, and bond paper from cornstalks, and is distributing sample books showing these

for new business, is to start as soon as the architects' plans are completed.

#### Two-Hundredth Anniversary of "Saturday Evening Post"

In 1728 Benjamin Franklin founded the *Pennsylvania Gazette*, a weekly, and in 1821 it became *The Saturday Evening Post*. Cyrus H. K. Curtis purchased the publication in 1897 for a thousand dollars, and today it stands as the millennium of everything desirable in magazine publishing and advertising. If the literary highbrows stare and scoff while the millions pay a nickel weekly and enjoy a dollar's worth of reading, that's just too bad! The whole nation in spirit joined most willingly with the Curtis Publishing Company in celebration of its two-hundredth anniversary on December 24, for *The Saturday Evening Post* is an international institution helping measurably to make the world a more enjoyable place to live in.

The publication facts about this big weekly are impressive though hardly comprehensible, for the human mind becomes lost among such vast figures. The net sales today are over two and three-quarters million copies a week. Eighty presses, running day and night, are utilized in printing the black-and-

#### American Vocational Association Holds Printing Session

At the convention of the American Vocational Association, held at Philadelphia recently, a one-day sectional meeting was devoted solely to the consideration of printing. Among those on the program of this session were: William J. Bogan, superintendent of public schools, Chicago; L. H. Dennis, Pennsylvania state deputy commissioner of education; R. Elmer Throssell, printing instructor, Cleveland Junior High School, Newark; E. E. Sheldon, Lakeside Press, Chicago; Margaret T. Maguire, principal, General George A. McCall Public School, Philadelphia; Merritt W. Haynes, American Type Founders Company, Jersey City; G. E. Huckins, head, Printing Department, State Teachers College, Buffalo, and Ralph W. Polk, supervisor of printing in public schools, Detroit.

#### Postal Increase Not Asked

Although a recommendation for increasing the second-class postal rates had been expected as a direct result of the increases granted the railroads by the Interstate Commerce Commission, these fears seem to have been without grounds. While the postal deficit for the fiscal year ending June 30 is over thirty-three million dollars, Postmaster General Harry S. New in his annual report made no suggestions as to upward revision of existing rates.



### Editors Contemplate Cruise

Members of the Illinois Press Association are considering tentative plans for a Caribbean cruise. The proposed cruise would commence on February 7, when the editors and their families and friends would leave New Orleans in the morning, starting the voyage with a delightful trip down the Mississippi River and thence out to sea. Havana, Cuba; Port Antonio, Jamaica; Colon, Gatun, Balboa, and Ancon, in the Canal Zone, and Barrios, Guatemala, are listed as the ports of call, and those who have previously touched at these points will especially look forward to the contemplated cruise with real anticipation. The sightseeing editorial group would return to its home state on February 26. Complete details may be secured by addressing the Illinois Press Cruise at 203 South Dearborn Street, Chicago, Illinois.

### Merger of Paper Concerns

Announcement is made of the consolidation of the Carter, Rice & Company Corporation and the Charles A. Esty Paper Company, two well-known paper concerns of Boston. The former organization was founded fifty-seven years ago. Hubert L. Carter, president of the Carter, Rice & Company Corporation, will serve the new concern in this same capacity. The Carter-Rice Building has been remodeled in order to provide better facilities for the expeditious handling of orders, and there is every reason for expecting the fullest measure of success for the consolidation of these interests.

### Foss-Soule in New Home

The Foss-Soule Press, Incorporated, of Rochester, New York, is now at home in the attractive plant shown in the illustration. The building, which was recently purchased by this con-

Press is recognized. A notable feature of the exterior is the slogan, "Faithful Service," combined with the firm's initials above the entrance. The slogan is a masterpiece, and its use in this place could not be improved upon.



Main plant of the Ludlow Typograph Company. The five right-hand bays represent the new addition

The Foss-Soule Press is to be congratulated upon the progress it has achieved in the short space of five years, both in character of product and degree of material prosperity.

### Senator Walsh Proposes Bill on Paid Publicity

Senator Thomas Walsh, of Montana, has introduced in the United States Senate a bill denying the second-class mailing privileges to any publication which "shall print any reading matter for pay or furnished in substance by any person, association, or corporation paying for display advertising in such publication, knowing it was thus furnished, unless the fact that it was so provided or paid for shall be plainly indicated in a statement published in connection with such reading matter." The legislator further stated that he might introduce a measure prohibiting the sending of material for publication without a statement as to what organization or individual paid for the material's preparation and distribu-

### Ludlow Enlarges Plant

The plant of the Ludlow Typograph Company, Chicago, will be enlarged 60 per cent in floor space by the capacious addition being constructed on the west end of the main structure. The

addition is of concrete construction and fireproof, with latest-type elevators and oil-burning heating system.

Plant expansion because of the increased orders is becoming almost a commonplace for the Ludlow company. In 1922 two stories were added to the original building, and one new three-story structure was erected; and in 1927 a new two-story building was put up to accommodate the demands for increased space and production.

### Death of Minor M. Beckett

Minor M. Beckett, Hamilton, Ohio, president of the Beckett Paper Company and prominent in the civic affairs of his community, died on December 4 from the effects of a fall. He is survived by his widow, a baby daughter, and his mother. The Beckett Paper Company was established many years ago by the late Thomas Beckett, father of the deceased Minor M. Beckett.

### Wrenn Opens Chicago Office

The Wrenn Paper Company, Middletown, Ohio, now maintains a Chicago office in the Conway Building, Room 725. Fred A. Roll, for eighteen years with the Garrett-Buchanan Company, is in charge of this office. Stocks of Wrenn blotting paper will not be maintained in Chicago, as Mr. Roll will devote his energies primarily to new developments in blotter advertising.

### Leipzig Trade Fair Will Be Held in March

The Leipzig Trade Fair, held annually at Leipzig, Germany, and recognized as the largest goods exchange in the world, will open on March 3 and continue for ten days. Approximately eleven thousand elaborate exhibits, accumulated from twenty-four countries,



Attractive new home of the Foss-Soule Press

cern, is 60 by 180 feet in size, and has been carefully laid out to provide for efficient production of the high grade of printing for which the Foss-Soule

tion. These steps have been taken as a result of the recent disclosures on the amount of paid publicity circulated in favor of certain public-utilities groups.

have been assembled. Seventy important exhibits of the American products will be displayed, and about twenty-two hundred buyers from the United States have planned to be in attendance. Included in the display are over seven hundred exhibits of books. For detailed information write to the Leipzig Trade Fair, Incorporated, 11 West Forty-second Street, New York city.

### Bingham Produces Calendar on Printing History

Samuel Bingham's Son Manufacturing Company is now distributing an attractive and significant calendar depicting the march of progress in the printing industry. Each page is devoted to a historical period, as, for example, that (at right) which shows the multi-feed revolving press of 1850. The illustrations are skilfully and sympathetically handled, and altogether the calendar utilizes to advantage every opportunity for distinctiveness.

### Fiftieth Anniversary Number of "Post-Dispatch"

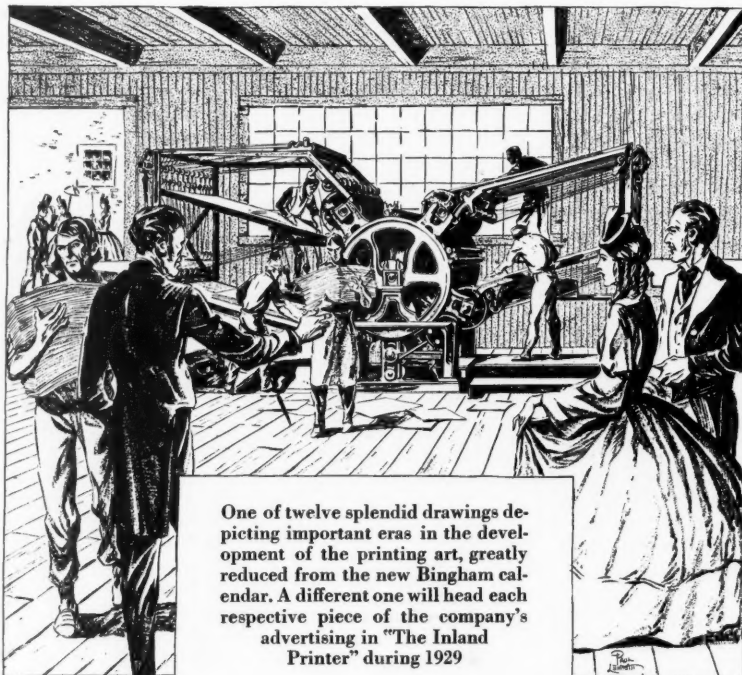
On December 9 the St. Louis *Post-Dispatch* published its fiftieth anniversary number. The issue was notable for many reasons, prominent among these being the importance of the special contributors to this issue. President Calvin Coolidge contributed that now widely quoted suggestion regarding a summer home for the nation's future presidents; H. G. Wells treated "The Next Phase in America"; Chief Justice William Howard Taft of the Supreme Court considered the possible reforms in criminal law; Stephen Leacock, Canadian humorist, wrote on the future of American humor; Dean William Ralph Inge, of St. Paul's Cathedral, London, put forth his usual gloomy prognostications; Sidney Hillman analyzed the status of labor in the United States; Henry Ford appropriately talked upon a half-century of progress in this country. Other outstanding contributors were Charles G. Abbot, secretary of the Smithsonian Institution; Owen D. Young, the co-author of the Dawes plan; Sir Philip Gibbs, British novelist; Commander Richard E. Byrd; Michael Pupin, scientist; Dr. Albert Einstein of "relativity" fame; Maxim Gorky, James Harvey Robinson, Bertrand Russell, Count Hermann Keyserling, and so on. Rarely does one find gathered together within one set of pages such a grouping of the dominant thinkers in all fields of the world's activities.

The lavish but tasteful use of rotogravure color throughout this special issue was another impressive feature.

Illustrations by Frank Brangwyn and other skilled artists were reproduced in full coloring, and the result was a real achievement in newspaper color-work. Also worthy of mention was the reproduction of the original issue of the *Post-Dispatch* in all its glory of small-type text matter and overcapitalized advertisements. Even then the

ton G. Silver, John P. Smith Company, Rochester, and Verne E. Pratt, president of the new guild.

Aside from the creative service rendered the members' clients, a definite educational program is also to be carried on. One important feature of this branch of the guild's activities will be the publication of *Direct Mail Selling*.



One of twelve splendid drawings depicting important eras in the development of the printing art, greatly reduced from the new Bingham calendar. A different one will head each respective piece of the company's advertising in "The Inland Printer" during 1929

newspapers were aiding the opticians by use of eyestraining faces of type!

### Group of Printers Establishes a Service Department

The creative-service idea continues to take root. The latest indication in this direction is the announcement that a group of thirty-five leading printers throughout the country has established a coöperative department of creative service for customers.

Recently these printers have organized the Guild of Master Direct Mail Craftsmen, Incorporated. This group has raised a fund of fifty thousand dollars for the support of a central headquarters in New York city which is to furnish analyses, plans, copy, artwork, plates, and typographic service for the customers of the guild members. The operations of this headquarters will be controlled by a board of seven members: Fred C. Fletcher, Caslon Press, Toledo; E. F. Gruschow, of Cadillac Printing Company, Detroit; Carl F. Lezius, Lezius-Hiles Company, Cleveland; L. M. Pryor, The Pryor Press, Chicago; R. J. Hausauer, Baker-Jones-Hausauer, Incorporated, Buffalo; Mil-

Plans have been made to limit the guild membership to thirty-five or forty printing companies, each covering a stipulated zone, and membership is based on consideration of plant size and equipment, reputation for quality product, and similar essential factors. The offices are now located at 460 West Thirty-fourth Street, New York city.

### Type Designer Addresses Class in Typography

The typography class of the Society of Typographic Arts, Chicago, recently enjoyed a session under Frederic W. Goudy, famous type designer and the Lanston company's art director. In the course of his address Mr. Goudy stated that it rested with the type designer to add individual touches to the original twenty-six letters and thus give them new personalities. He traced the development of letters from the early handwork of the scribes down to the present day, and showed rough layouts of Deepdene Italic, which he is now designing. As always, Mr. Goudy emphasized the essentiality of legibility in type faces if they are to live and to serve the millions of readers.

### The New Miller Plant

The view shown herewith gives a comprehensive idea of the new factory building recently erected by the Miller Printing Machinery Company, Pittsburgh. The new Miller plant is the last word in modern design. It is of the ground-floor type with overhead daylight lighting, and is equipped with all latest approved high-speed machinery, conveyances, and appliances.

The main building covers an entire city block, and provides about 100,000

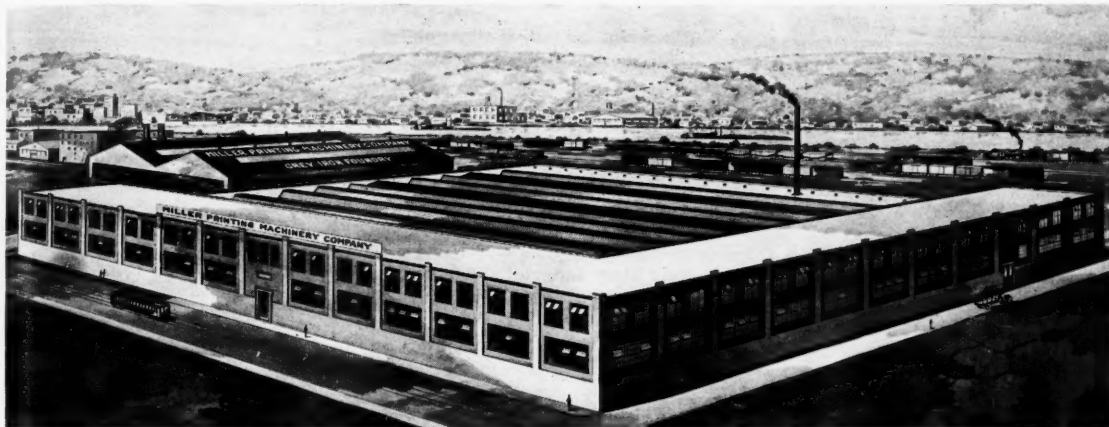
mographers located in other cities had been prompt to utilize the term "thermography" in their businesses after it was suggested by the New York organization as a distinctive name.

### "The Prairie Farmer" First to Use Cornstalk Paper

It seems quite proper that the initial use of the recently developed cornstalk paper stock should be made by a farm magazine. And to have used it, thereby heralding and encouraging a develop-

from Danville, Illinois, to a plant in Michigan where the paper was made. This particular mill ordinarily makes parchment stock, which fact probably had its effect. It is possible, too, that the addition of some wood with the cornstalk pulp would have increased the opacity. These troubles, of course, may yet be solved and the new paper made satisfactory for such use.

The opening article in the December 15 issue of *The Prairie Farmer*, "How Cornstalk Paper Is Made," is especial-



The new plant of the Miller Printing Machinery Company, Pittsburgh

square feet on the ground floor. Second-story wings extending over two sides of the plant supply approximately 20,000 additional square feet, which is utilized as office space. At the left will be noted the gray-iron foundry, 130 by 150 feet, providing approximately 20,000 square feet of floor space. In the background to the right are seen the Baltimore & Ohio Railroad yards, with a view also of the Ohio River. Commodious, light, airy, and complete in every detail, the new Miller factory ranks high among those plants devoted exclusively to the manufacture of the high-speed automatic machinery of the printing industry.

### Type Standardization Discussed by Thermographers

Printers of thermography—which is the newly adopted term for "raised-letter" or "raised-effects" printing—of New York city met in the monthly luncheon gathering on December 5, when the topic for discussion was the proposal to standardize upon certain type faces commonly used by local thermographers. Although various angles of thought were presented on the subject no specific conclusions were formulated, and the discussion was carried over to the next meeting of the group. Fred W. Hoch, the secretary, stated that a number of ther-

ment that promises an increase in the earnings of farmers, is in the nature of a scoop by *The Prairie Farmer*, which is now in its eighty-eighth year. The issue for December 15, an edition of 260,000, of forty-eight 10 by 14½ inch pages, was printed wholly on the new kind of paper stock.

From a printing standpoint the experiment, if such it may be called, was not a great success. The presswork is perhaps on a par with what might be considered average work on newsprint. While of course pulp made from cornstalks may be developed into different grades of paper, the stock selected for *The Prairie Farmer* is more like newsprint than any other. It is not so good as news in one respect, however; the stock is translucent almost to a point of transparency. The printing on one side shows through on the other side much too plainly, even for a publication on which high standards of printing are not considered necessary. This is the most regrettable feature—a far worse fault than the failure of many dots in the halftones to show up. It is rumored, too, that the pressmen in the plant of *The Prairie Farmer* had considerable trouble with the paper.

Probably too much is looked for at this time, and the result thus far is possibly as good as should be expected. The pulp, by the way, was shipped

ly interesting, and, as many readers of THE INLAND PRINTER will doubtless wish copies as keepsakes, the address of the magazine, 1230 West Washington Street, Chicago, is given for their convenience in sending for copies.

### De Vinne's Memory Honored by New York Printers

At a meeting of the New York Employing Printers Association, held on December 17, the memory of Theodore Low De Vinne was signally honored. The gathering took place at the Hotel Astor, and the members' wives were included in the invitations.

Judge Alfred E. Ommen, counsel for the association, in his address painted a masterful picture of the achievements of this printer of printers, who has left such a vivid impress of his character and ideals upon the minds of his followers. Francis H. Sisson, vice-president of the Guaranty Trust Company, brought a message of cheer and optimism for the coming year. Christmas solos were furnished by Willard Schindler, a former baritone of the Cincinnati Opera Company. The occasion, with its serious and reverential tone offset by festive touches in the Christmas spirit, was thoroughly enjoyed by those who attended, and was a fitting memorial to Theodore Low De Vinne and his services to the industry.



# New Books on Graphic Arts Subjects

## Seven Hundred Layouts

The title of this comment is an apt summary of John Dell's book on "Layouts for Advertising." The only text employed is an introduction covering the purpose and principles of advertising layout; the rest of this book is made up of the seven hundred layouts plus specimen lines of various kinds and sizes of type faces, rules, and borders. The layouts shown are of effective nature, and, as might be expected in such a large quantity, practically every kind of layout may be found, or a layout for one purpose may be adapted to another by the reader. There is a definite field for such a book. It will prove invaluable to the layout man of limited experience, and can be utilized to distinct advantage by the more thoroughly trained worker when he finds he is running short of novel and distinctive layout ideas. Mr. Dell's book is for sale by The Inland Printer Company at three dollars plus postage.

## "Layout in Advertising"

Due to the increase in volume and importance of advertising, the literature on graphic-arts subjects, and particularly on typography, has grown rapidly and improved greatly during recent years. With advertising established forever as one important link in the selling chain, and because it is becoming increasingly necessary and profitable for printers to participate in it, those of the craft who would keep pace must lay hold of and absorb the most advanced thought of the times, which is available to most of them only in print. Print brings to the printers and advertisers in Kansas City and Omaha, for instance, all the latest in printing and advertising at New York and Chicago, where as is quite natural the concentration of talent is greater because the demand for it is keener.

Almost any book one might buy is worth the price; the most disappointing often contains an idea or the germ of one worth much more than the cost of the book. Now and then a volume sees the light of day that in comparison with the general run of even good books is a veritable gold mine. Such a volume is "Layout in Advertising," by William A. Dwiggins, a recent Harper & Brothers publication. THE INLAND PRINTER endorses it because it is sound, is eminently understandable, and will contribute measurably to the improvement of printing by and large.

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in its catalog, a copy of which will be sent upon request

"Layout in Advertising" explains just how the skilled layout man goes about combining type, pictures, lettering, ornament, and space to create an effective advertising layout. The author, one of the most successful layout men in the country, takes a large number of the typical problems—exactly as they confront the copy and layout man in his daily work—and shows, step by step, how they should be solved. He suggests the way the creative process works, so that the reader can strike out for himself in his own practice along the path that leads to successful creation of new advertisements. The way in which the method is described offers a practical working guide for meeting any layout problem that the copy and layout man may have to face. Throughout the work there are scores of rough layouts which illustrate very graphically each of the points made in the text. Moreover, these sample layouts are so presented that they become in effect a manual of suggested patterns that can be easily adapted to all kinds of advertising forms.

Mr. Dwiggins' new volume may be secured through the book department of The Inland Printer Company. The price is \$7.50 plus postage.

## Codes for Associations

The "Book of Business Standards," by J. George Frederick, appears in an enlarged form in its second edition, the first having been brought out in 1925. This writing deals with the unethical practices which are daily confronted in every line of business and commercial activity. The solution, claims the writer, rests in the widespread effort of business men "to agree upon and enforce standards of ethics and codes of practice." Between thirty and forty of these codes are presented to show how a great many lines of industry are now working out their salvation along these lines. The book should be invaluable to any trade organization in need of definite standards of practice. The Inland Printer Company sells this at two dollars plus postage.

## Dictionary of Graphic Arts

The U. T. A. Committee on Education has published the "Dictionary of Graphic Arts Terms," its compilation of terms in the printing and related industries, which has been prepared by Hugo Jahn, of the Department of Printing, Wentworth Institute, Boston. While the introduction states frankly that the book will be revised from time to time in order to make it as complete as possible, it is probable that the definition of any not-too-unusual term—and even of some of the very rare terms—will be found within its covers. Such a book serves a distinct purpose in graphic-arts activities, especially for the apprentices but almost equally so for general use. Price of this book is five dollars plus postage, through The Inland Printer Company.

## Advertising to Women

The printer need not worry over this problem directly, for but few women buy printing. But many of his customers succeed or fail as they do or do not appeal strongly to the buying desire of women. Thus the problem does return to the printer, and even more definitely it concerns the advertising manager and others who must successfully serve such a market. "Advertising to Women," by Carl A. Naether, an associate professor at the University of Southern California who has served his apprenticeship as a copywriter and as a salesman, is intended to solve the problems attendant on selling to this group of prospects.

The extent to which the author has carried his investigation and conclusions is indicated by some of the topics covered, as follows: Writing in the woman's own language; suiting the atmosphere to the reader and the subject; suggesting the need negatively; prompting attention through pictures; the piquing of curiosity; persuading by flattery; when health is the chief appeal; featuring the fashion appeal; advertising letters and booklets. The material is practical; any unsound theories which the writer may have held in the earlier days were thrown aside when proved to be worthless.

If one pauses to reflect upon the amount of advertising to women which completely fails to gain its objective, the demand for such a writing would seem to be almost limitless. This book is sold through The Inland Printer Company at five dollars plus postage.

# Teaching the Buyer That Price Is Not Everything

By RUEL McDANIEL

**W**HAT the printing industry needs is created business. We get nowhere, in the long run, by merely taking a job away from some other printer. We are not really competitors of each other. Our real competitor is the public's ignorance of the use and the value of good printing. The ordinary prospect or customer considers printing too strongly on the basis of the quantity of paper and type and ink he gets for his money. We printers must show the public

upon buying it upon the same basis as the more prosaic, tangible commodities. This thought is a continuation of the idea back of the McMath campaign. Such a conception of printing must be changed if the purchaser of printing is to get full efficiency from his printing dollar and the printing industry is to make reasonable progress along constructive lines.

Creative printing jobs, with ideas back of them that aim to serve the buyer, are like business ideas. If Bill

business slumps. As long as there is no slump in ideas for the practical use of printing, there is little excuse for a slump in printing business. An introduction to the series of advertisements reads as follows:

All artists do not create pictures of equal merit. All composers do not conceive music of equal beauty and melody. All writers are not equally skilled in choosing and using themes and words.

Nor is all printing alike. Superior printing is not alone a matter of equipment or of materials, of time or even of skill. Rather, it is a combination of these things and many more.

## "A to Z" of Printing

ALL artists do not create pictures of equal merit. All composers do not conceive music of equal beauty and melody. All writers are not equally skilled in choosing and using themes and words.

*Nor is all PRINTING alike. Superior printing is not alone a matter of equipment or of materials, of time or even of skill. Rather, it is a combination of these things and a great many more.*

Perhaps you will be interested in reading some brief explanations of some of the things that make the difference between printing and good printing. A week from today, in this paper, a little advertisement called "Adequate Alphabets" will be published—the first of "The A to Z of Printing."

**The McMATH COMPANY, Inc.**  
Pioneers of Fine Printing in the Southwest  
518, 520 & 522 W. SAN ANTONIO ST.  
EL PASO, TEXAS  
PHONE MAIN 507-508

## Adequate Alphabets

ONE of the essentials of good printing is an adequate supply of type faces. The most skilful of printers—even those who may be capable of creating splendid examples of the printing art—are unable to produce the desired results unless they have type faces in sufficient variety to correctly convey the full meaning of the printed message.

One of the many reasons why the House of McMath produces superior printing is that its supply of well selected type faces is really **ADEQUATE**. The importance of this will be apparent to you if you have to do your next job of printing.

**The McMATH COMPANY, Inc.**  
Pioneers of Fine Printing in the Southwest  
518, 520 & 522 W. SAN ANTONIO ST.  
EL PASO, TEXAS  
PHONE MAIN 507-508

## Beautiful Borders

OFTEN, the effectiveness of printed matter is increased by the use of well-selected borders. On the other hand, printing that is otherwise good will lose much of its attractiveness through the use of inappropriate borders. The House of McMath has an unusually ample supply of beautiful borders. Even more important, it has the typographers and printers who are skilled in selecting the correct borders for the printing that is being done. Ask us to have a representative see you about your printing, whether your requirements be big or little. You pay us for good printing only—the factors of exceptional skill and exceptional equipment cost you nothing extra.

**The McMATH COMPANY, Inc.**  
Pioneers of Fine Printing in the Southwest  
518-520-522 W. SAN ANTONIO ST.  
EL PASO, TEXAS

In the unusual newspaper campaign of the McMath Company there was an introductory advertisement, shown at the left, then one for every letter of the alphabet. Most headings were of two words, invariably begun with the same letter, which designated the order of the advertisements, "A" first, "B" second, etc.

that printing cannot be bought like potatoes or canned beans—that it is the idea and the execution of the idea, not merely quantity in paper and printed words, that produce results."

Thus W. S. McMath, president of the McMath Company, Incorporated, for many years pioneers of fine printing in El Paso, Texas, sizes up the ideas back of a recent newspaper-advertising campaign conducted by his company. This campaign created a great amount of favorable attention and results among advertising men and thinking buyers of printing matter in the El Paso district.

Advertisers have in the past lost much of the good effect to be produced by printing because they have insisted

has a good business idea and tells Frank about it, and Frank has a good one and tells Bill, each has two good ideas. If each has a dollar and they exchange dollars, then each still has just a dollar. If Bill is bidding on a printing job and John goes in and outbids him, there is just one job between them. But if each uses a sound idea, and each goes out and creates a job on the basis of these ideas, there are two jobs, and the competitive job is still waiting for some less energetic printer to take at a narrow margin of profit, just as a "filler."

That is the way the McMath Company looks at the printing industry. Perhaps that is why the company seldom suffers any seasonal or periodical

Perhaps you will be interested in reading some of the brief explanations of some of the things that make the difference between printing and good printing. . . .

The company exercised diligent care to exhibit in the composition and layout the ideas which the campaign was expected to emphasize. Diligence was shown in every factor of each advertisement, from the border to the most minute point in typography, that each piece of copy might create that impression of fresh originality and distinctiveness which the company aims to give a careful buyer of printing, and upon which the company aims to create new printing business.

"The 'A to Z' of Printing" was the title of this series of twenty-seven advertisements, inserted in the local

papers over a period of the same number of weeks. The first of the series was in explanation of the "A to Z" idea; the following twenty-six insertions represented the twenty-six letters of the alphabet in their regular order of arrangement.

The heading of each advertisement was composed of two words, each beginning with the letter featured in that advertisement. These two words

## Jazzed Jobs

The A to Z of  
PRINTING  
K Next Week

IN THIS business of printing, it is not everyone who can produce the harmonious effects that are essential to good printing. Perhaps you have held high hopes for some of your printed matter, only to find, in the finished product, the hoped-for harmonies hopelessly jazzed.

Here, at the McMath PRINTING COMPANY, are certain insurance against such jazzing. Added to the all-essential knowledge of how printing should be done, there is adequate equipment with which to do it.

A McMath service man would be glad to present convincing evidence that there is little, if any, difference, in the cost of harmonious printing and that of the disappointing jazzed jobs.

**The McMath CO., Inc.**  
Pioneers of Fine Printing in the Southwest  
520 W. SAN ANTONIO STREET  
EL PASO, TEXAS

were the key words and constituted the subject of the specific advertisement. Each piece of copy was made up from stock border and type in the shop of the McMath Company; and in each advertisement was a standard hand-drawn illustration, somewhat in the shape of the figure 6 with an arrow on the upper point, and containing within the base curve the general title of the series and the letter to be featured in the advertisement the following week. Each piece of copy was two columns wide and six inches deep.

The heading of the first advertisement was "Adequate Alphabets." The copy that followed this interesting heading read as follows:

One of the essentials of good printing is an adequate supply of type faces. The most skillful of printers—even those who may be capable of creating splendid examples of the printing art—are unable to produce the desired results unless they have type faces in sufficient variety correctly to convey the full meaning of the printed message.

One of the many reasons why the House of McMath produces superior printing is that its supply of well-selected type faces is really Adequate. The importance of this will be apparent to you if you have us do your next job of printing.

"Beautiful Borders," "Clever Colors," "Desperate Dodges," and "Expressive Excellence" were the headings that appeared in the next four advertisements. The copy that ran under the last-named heading cleverly

expressed the company's idea in building printing business, as follows:

Mere materials—paper, ink, type, and equipment—are not the determining factors in making your printed matter excellent in expression or expressive in its excellence.

The determining factor is the knowledge and skill which are necessary to achieve the re-

## Clever Colors

The A to Z of  
PRINTING  
D Next Week

COLOR COMBINATIONS in printing may be so attractive as to add immeasurably to the beauty or forcefulness of the finished product; they may be only fairly good looking or so poor as to produce a grotesque, rather than an attractive effect.

Printing in two or more colors, when done by the House of McMath, has a degree of cleverness—of liveliness—that makes its distinctiveness apparent at a glance.

Here are three particular reasons for McMath color work success—a broad knowledge of color combinations based on close studies of the subject—a much wider variety of high grade inks than is carried by ordinary printing houses—and a never waning purpose to excel. A representative would be glad to visit you and exhibit examples of the color work we do.

**The McMath CO., Inc.**  
Pioneers of Fine Printing in the Southwest  
518-90-22 W. SAN ANTONIO, EL PASO, TEXAS

While the same style of type was used for heads throughout the series, various styles were used for text, and no border was repeated

quired result with those materials. To be expressive to the correct degree, printed matter that is expected to create a favorable impression by its beauty or gracefulness or strength must possess the quality of balance—of symmetry—of proper proportion.

It is skillful attention to detail on the part of McMath service men, typographers, and printers that lends to McMath printing the desired degree of expressiveness and excellence. Were you to visit our plant, or to ask us to send a

## Quality Questions

The A to Z of  
PRINTING  
R Next Week

THIS question of printing quality is dependent primarily upon the skill necessary to do quality work, but coupled with that skill there must be the complete equipment that makes the exercise of skill possible. It is this combination of superior skill and superior equipment that makes McMath printing stand out as exceptional in quality. If you have entertained the idea that McMath quality means high cost, you have made an error that can easily be corrected. A McMath service man will be glad to show you samples. You will then see clearly that the cost of McMath quality printing is not a question of price, but rather of these necessary elements of skill and equipment. + + + + +

**The McMath Company, Inc.**  
Pioneers of Fine Printing in the Southwest  
580 WEST SAN ANTONIO ST  
EL PASO, TEXAS

In this advertisement the question, "Is McMath printing high-priced?" is effectively answered in the negative

representative to see you, it might result in a new customer for us and improved printing for you and your business.

Other interesting headings were: "Forceful Forms," "Graphic Gracefulness," "Happy Hunches," "Inked Ideas," "Jazzed Jobs," "Keen Kinks," "Lively Leaflets," "McMath Modern Methods," "New Notions," "Optical Oddities," "Printing Promises," and "Quality Questions." The copy under

## "Desperate Dodges"

The A to Z of  
PRINTING  
E Next Week

FREQUENTLY, in striving for unusual effects in printing, many wild results are usually what might be expected—the mere flashiness that some mistake for forcefulness.

McMath typographers do not find it necessary to resort to DESPERATE DODGES to produce printed matter that possesses strength and force and distinction. The required and desired effects are secured by ability to understand the needs of the customer and a thorough knowledge of the correct uses and combinations of type, illustrations, sizes, shapes, colors, and papers. You may, perhaps, at this time have in mind a little job of printing—or a big one, for that matter—that you would like to have exceptionally well done. No obligation is assumed by asking us to have a representative call to see you.

**The McMath CO., Inc.**  
Pioneers of Fine Printing in the Southwest  
518-90-22 W. SAN ANTONIO, EL PASO, TEXAS

the last was an excellent example of the quality idea back of the series:

This question of printing quality is dependent primarily upon the skill necessary to do quality work, but coupled with that skill there must be the complete equipment that makes the exercise of skill possible.

It is this combination of superior skill and superior equipment that makes McMath printing stand out as exceptional in quality. If you have entertained the idea that McMath quality means high cost, you have made an error that can be easily corrected.

A McMath service man will be glad to show you samples. You will then see clearly that the cost of McMath quality printing is not a question of price, but rather of these necessary elements of skill and equipment.

The remaining headings were: "Recognized Reliability," "Superior Samples," "Utter Urgency," "Truthful Typography," "Visible Value," "Witching Words," "Xylography," "Yours Yearningly," and "Zeal and Zest."

The typography of the series of twenty-seven advertisements was the work of a member of the McMath Company staff. The idea for the copy and the actual writing of it were largely the work of the Moffett Advertising Service, El Paso. After the series appeared in the local papers all of the advertisements were reprinted on a good grade of paper and bound in pamphlet form, for distribution to prospective customers. The favorable reactions to this series have proved that "advertising with an idea" is sure to get real results.



# On the Proper Use of Impression Screws

By A. ERNEST MOWREY

**D**ON'T never touch them impression screws!" exclaimed the old pressman, glowering upon the young man who had apprenticed himself to learn the pressman's branch of the art preservative. "I been workin' these presses now for fifteen years and I hain't never monkeyed with 'em yet! I learned that from the old pressman who taught me my trade. And I've turned out some durned good-lookin' jobs, if I do say it myself!"

The matter of turning out first-class presswork is simple for the efficient pressman. An expert will go about his work with apparent ease, and we wonder at the results he obtains. But in reality these results come from nothing more nor less than the paying of close attention to details due to a thorough understanding of one's job. There are many of these pointers which enter into the production of high-class printing, but in this article we take up only the problem of impression screws and how to use them properly.

All will admit that no machine is built to remain accurate indefinitely on all kinds of work; that certain parts must be replaced from time to time, and certain adjustments made to take care of the wear and tear incident to its continuity of operation. But before discussing the function of the impression screws, let us briefly consider the question of the proper way to lock the type form so as not to have to adjust the impression screws except in extreme or emergency cases.

On platen presses in A-1 condition, in the regular run of work it is seldom necessary to make any adjustments except perhaps the roller sockets and the greater or lesser use of "packing" in dressing the tympan. Yet there are times when the unusual form demands special attention. The best way to simplify the makeready in all cases is to schedule the lighter or smaller forms for the smaller presses, and the heavier or larger forms for the larger presses. But of course this is not always feasible; circumstances alter cases, and conditions must govern.

Wherever possible the type form should be locked with regard to impression resistance. A form may be locked in the center of the chase and still have the center of impression resistance far from the chase's center. One must take into consideration which is the heaviest part of the form, and try to lock it so that the heaviest part

will come much nearer the center of the chase than would ordinarily be the case, in order to distribute or equalize the impression efficiently.

For instance, here is a circular with a goodly sized halftone at the top and a few type lines below. It will not require very much figuring for a printer of experience to see that a great deal more of impression will be required to print the halftone than the few lines of type. Therefore the halftone should be very near to the center of the chase—regardless of the type lines.

Thus, if on a hand-fed press, forms will sometimes be positioned in such a way as to call for extra care on the part of the feeder. But to be really a good feeder means infinitely more than to be able just mechanically to slide the sheets in and take them out. A good feeder, for instance, will be able to feed a sheet either "dip in" or regular, and to the left or right guide.

A "dip-in" sheet is fed with the narrower side toward the bottom guides. This sometimes makes feeding just a trifle awkward, but, since proper results are the thing to be attained, one should work with that aim in view.

In locking a form it is always better to place it a trifle below center than a trifle above, as the more rigid impression comes from the bottom impression screws. Certain of the most beautiful specimens of platen-press printing which have come to the attention of the writer were letterheads "dipped in" on a hand-fed platen. It will easily be seen that "dipping" a letterhead brings the center of impression of the type form nearer to the center of the chase—thus equalizing the impression—than if run the easier way for the feeder, with the impression on the end of the tympan. "Dipping" of letterheads also obviates the chance of unsightly and uneven margins due to the stock being out of square, which often happens in the best of shops with the best of cutters.

To some pressmen this argument may appear as just "stuff," or mere theory. They may never have studied impression resistance, and how to get the best results with the least effort and outlay of time. But "the proof of the pudding is in the eating." So, to convince them, we say, "Test it and see for yourself." Then, too, some may never have worked on any but brand-new presses, in which case impression resistance does not show up as readily as on older presses. Also, they may

never have attempted any but the usual run of cards, envelopes, billheads, etc., which, being usually small and light forms, require only a small amount of makeready beyond "squeeze."

But the fact is absolute that impression resistance is a real factor in the simplifying of makeready. Not only will the practice of it save time and result in a better quality of production, but it will also prolong the life of the press. Proper and diligent care in the operation of any machine is the secret of its long life. The most rigid part of the platen or tympan is the center, and a heavy impression anywhere else is likely to get it out of true.

Which brings us at last to the use of impression screws. Sometimes a press has to take a form which taxes its capacity both as to size and weight. The form may be very heavy on one end or on one corner, and the balance of the form comparatively light. As the form is so big that the center of impression cannot be brought to the center of the tympan, the inevitable result is that the heavy end or corner requires more impression or "squeeze" than the rest of the form. Some pressmen resort to the practice of building up the corner by a series of graduated underlays. But while this method sometimes proves "good enough" for them, it is nevertheless wrong in principle and is liable to lessen the useful life of the press. Usually, also, it proves a waste of time in the end, for when the tympan is tipped out of true with a heavy impression it is much harder to make ready the rest of the form. The proper recourse with such a form is to use the impression screws in order to get results.

However, before any makeready or spotting-up is begun every form should show an even or equalized impression. To obtain this evenness of impression it is seldom if ever necessary to adjust the lower impression screws—those down under the platen which are so hard to reach. With all forms possible having the center of impression just a little below the center of the tympan, practically all adjusting with screws can be done with the upper ones.

While it is not to be recommended that inexperienced employees "monkey" with the impression screws, we believe that every printer, whether he works around a press or not, should understand the philosophy of the screws. They were put there for a purpose: *To use when necessary.*

Great care should be taken to keep the platen trued up. This is sometimes done by printing a large figure or letter in each corner at the same time, when a low or high corner will be detected instantly. This, however, need not be done often, as a good pressman will be

continually on the watch to keep the platen true at every point.

In conclusion it will stand repeating: There should be as little adjusting with the screws as possible. To bring that usage to a minimum every type form should be locked with a perfect under-

standing of impression resistance. No press should be taxed to its capacity with heavy forms if it can be avoided. But when necessary to even the impression, *don't hesitate to do it with the impression screws*. They were put there for no other purpose than that.

## Schoolbooks for Old Printers

By A COUNTRY PUBLISHER

I RUN a small country weekly and jobshop. Like all country publishers, I manage to exist and pay out a few dollars for wages, but new suits, vacations, and trips to the city with my family are out of the question. The good Lord knows the family earns a few trips like that, for it helps with the folding, and mailing, and news-gathering, and press-feeding, and distribution, and anything else that may be necessary; but when the operator and the printer and the apprentice are paid we simply don't go.

I have been running a country paper since—well, I worked on the old Denver *Eye* as a kid, and that's been some time ago. My jobwork stands up pretty well with the surrounding towns, my prices are the same as those printers', I seem to keep busy all the time, and yet—there is something wrong.

A few weeks ago I got in touch with a lad who had just completed high school up in northern Indiana. He had attended four semesters in the school printshop there, and came out here with his parents. I needed a new boy in the shop, so I put him on.

One of the first things he was required to do was to trim a stack of booklets. Our paper-cutter has not been working right for several years; it is stiff, jerky, and protesting. The boxing for the clamp screw was loose, and it took two men and a boy to turn the hand wheel and get action.

The boy tapped the boxing into place and fastened it. Then he oiled the press in places where I swear he must have drilled oil holes, for none of us around the shop had ever discovered them. For that matter, I don't know that anyone around here has ever even tried to oil the machine. Well, anyhow, it worked like new when the boy got through.

During the first week I secured several pointers from that youngster—things I should have known, but didn't. For instance, I seldom get half as much advertising from our local moving-picture houses as the opposition does, because the manager there gets most of his ads. in the form of mats., and I have never figured that I had enough

This small-town publisher realized the value of books only through the practical "book learning" displayed by a boy in his plant. How the boy used his knowledge to reduce costs and improve production constitutes an impressive fact-story. This article alone justifies the U. T. A.'s advocacy of and activities on books as the printer's working tools

casting to do to pay for installing a casting box. This boy dug up an old, discarded letter press that I sometimes use for tabbing, and with that and a bent piece of quarter-inch square iron he improvised a very efficient casting box. I use all the mats. I can get now, which almost pays his salary. I never knew before how much of that stuff I was missing for no good reason.

A shortage of spaces and quads has always worried me in setting ads. and jobwork. Taking the boy's advice, I bought a space-and-quad case and he filled it out of the cases. I can't estimate how many hours that case has saved me. He cut some blocks to fit the space and quad boxes in each case, so in distribution we simply brush the spaces and quads off the blocks with our hands and put them in their boxes.

Speaking about those blocks reminds me of another stunt. I was persuaded to invest \$2.85 for a mail-order mandrel and a six-inch saw, and with that the youngster rigged up a very acceptable and practicable composing-room saw. Anybody could do it.

There are many more things of more or less importance that we have done since I hired this lad. Among them our own mat-making system stands out prominently. We simply use a sheet of dry flong, lock the form in a job-press chase, and put it on the press, with the flong slightly dampened. We leave the press on center, with the impression on, over night, and the next morning we have a perfect mat. The number of type forms we have released is astonishing, but the way we can double up on runs is even more amazing.

Like the smoking-room story-teller, that reminds me of another one: We have a small garment factory here that uses a large quantity of tabular forms, work tickets, etc. I get my share of that work as long as I compete successfully with the specialty houses, but this does not allow much, if anything, for profit. This boy fills every chase with forms, having run as many as seven at one time. Any reader can see what that does to our presswork costs.

And now I'll get down to the subject I started to write about: Schoolbooks for old printers. One night, sitting alone in the shop, as most country editors do frequently, I noticed a textbook on printing. It was the boy's "Bible." I can't tell you what book it was, but that doesn't make any difference. I suppose there are plenty of them on the market, and this article isn't advertising a textbook.

I leafed through it idly, and found in the chapters on stock-cutting a reprint of an article from an old issue of THE INLAND PRINTER, telling how some small-town editor in Iowa had appraised his new employee very highly simply because the new worker had cleaned and oiled the paper-cutter before he started using it. My boy hadn't forgotten that, by any means!

Every stunt that Lawrence—that's his name—has utilized in my shop was in that textbook, and a whole lot more, so I purchased one like it for myself. I also ordered several other books, on spacing, color, stereotyping, and binding. In spite of the fact that I have worked at the printing business for a great many years, I have learned more from these books than from my many years of practical experience.

Like many of our local farmers who ridicule the county agricultural agent, I have always made fun of books as a means of learning anything about the printing business, and I guess the new things have passed me by. Some day, if I live long enough to attend another National Editorial Association convention, I'm going to ask Secretary Hotaling to put me on as a speaker, with the subject "Schoolbooks for Old Printers."

## The Best Weekly Newspaper of the N. E. A. for the Year 1928

By G. L. CASWELL

WHEN the Bemidji (Minn.) *Sentinel* was awarded the prize offered by Pres. C. M. Meredith for the best weekly newspaper exhibited in the National Editorial Association contest at Memphis in May, it was not by any means the first prize or honor the *Sentinel* had won. In the numerous state and national contests this outstanding weekly has been rewarded by the judges until H. Z. Mitchell, its editor, has been compelled to issue a good-sized folder telling of these achievements. The capture of this big prize in 1928 warrants some description of the winning newspaper.

We have before us the June 15 issue of the *Sentinel*—twenty-two pages, seven thirteen-em columns wide—a modern newspaper that would attract attention either on a news-stand or in a library or a home where people read. The first page, headed with the name of the paper in forty-eight-point black and plain square capital letters, with twelve-em "ears" on both sides of it, looks like business. First, third, fifth, and seventh columns are headed by four-deck heads, the first deck being three lines of caps. and lower-case indented at the left; second deck, pyramided eleven-point roman caps. and lower-case; third deck, eleven-point roman caps. in two lines indented at opposite ends, and fourth deck the same as second. Subsidiary heads in second and sixth columns are the same as the main four-deck heads, while several two-deck heads are methodically placed in lower positions, and two-line, one-deck heads in three of the bottom-column spaces.

In any front-page newspaper contest this page would attract attention, no doubt. The news matter used is all local—not a date line in it. It should be stated that this weekly is published in connection with a daily, hence prominent news features are made to do double duty by lifting them from the daily for use in the weekly.

Page 2 carries the same snappy appearance, but with different headings. Here the twenty-four-point black condensed is used in the three-line first deck, with a black-face eleven- or twelve-point as a second deck, and this style of head is carried all over the page with the exception of smaller news stories, where a two-line black-face cap. head is used. A fine feature of this page is a photograph of a group of people posed long ago, and printed

without names or description of the scene or occasion. The cut was taken from a local newspaper file, and in the text are inquiries as to the names of the people, what they were doing, and so on. Only one small ad. is used on this page of the paper.

On page 3 is a three-quarter-page display ad. for a local department store, with local news stories of importance all across the top quarter.

one of a local concert band and another of its leader. On this page appears some of the dated wire news of the day before, with a few pyramided ads. on the right of the page. Page 6 is very similar to page 5 in a general way, with dated news predominating, and again appear the pyramided ads. in a ratio of about 40 per cent. On page 7 is used some correspondence from neighboring towns, with a large share of the page in well-headed local news stories and some market news in plate. Legals and some small display have preferred position on this page.

Page 8 of the first section compares favorably with all the others. Large

Although the headlines suggest able editing, the most evident of the fine features of the Bemidji (Minn.) "Sentinel" is the beautiful and interesting first page. The top decks in roman upper and lower case are not only infinitely more attractive but decidedly more readable than if in the conventional condensed gothic. Note how well distributed the heads are, and the orderly balance of the page

Page 4 carries local items and personals of the community, with church notes, etc. One good-sized advertisement occupies most of four columns.

Page 5 is impressive in its smart appearance with more photographs,

headed matter is in first column, with live local stories and some dated stuff, and with a "Public Forum" under a box heading at the upper middle of the page. Some handsome and snappy display is included on this page.



It was suggested to Mr. Mitchell that the second section of six pages might well have been eliminated from this issue and the whole crowded into what is the third section of eight pages. He admits the point, but states that the second section had to be run first and considerably earlier, without

the column rule. Four columns are used for this, and the balance of the page is utilized for display ads. Seventeen contains two more columns of local items and local news stories, with some display included.

In this particular issue the *Sentinel* has used the two middle pages of the

business staff and printing plant are apparent. It takes organization and work to do things like this. Bemidji is a small city in a far northern section of a state that is not very thickly populated even a few miles north of the city limits, and such a paper is a distinct credit to this territory.

The image shows two pages from the Bemidji Sentinel. Page 4 (left) features a large advertisement for 'CARSON'S' fireworks, titled 'Celebrate This Fourth', with a list of various firecrackers and Roman candles. Above this is a smaller ad for 'The Bingham' and a section titled 'In and Around Bemidji'. Page 5 (right) contains a large photograph of a group of people, likely a band or a community group, with the caption 'BEMIDJI BOYS BAND OPENS SUMMER CONCERT SEASON AT LIBRARY PARK THURSDAY NIGHT'. Below this is a portrait of a man and several smaller advertisements, including one for 'Sah-Kah-Tay' and another for 'C.W. Jewett Co.'.

Pages 4 and 5 of the prize-winning issue, demonstrating the extent of news matter on inside pages and the good effect created by pyramiding the ads.

complete information as to what was coming in. But here the good newspapering shows up again in live news and features, well headed and with some photographs. Some plate, well handled, is employed here, and a few display spaces. Evidently the daily contributed materially to this section.

On page 10 is N. E. A. feature stuff, with some large ads., and page 11 is all ads. except for a column of local items and personals. Page 12 carries a lot of country and town correspondence with a good deal of plate and some ads.; page 13, some feature and plate matter and classified ads., with a booster ad. for the *Sentinel*, and page 14 is very much the same.

The third section consists of eight pages. Page 15 carries a liberal supply of two-line black heads, with more N. E. A. feature plate and some of the high-grade national advertising that Mr. Mitchell likes to see in the *Sentinel*. On page 16 is the editorial page, set in twenty-four-em width with pica-and-a-half indentions on both sides of

third section to boost itself and celebrate the winning of the N. E. A. trophy. Reduced reproductions of several of the first pages of the *Sentinel* that won prizes in this and other contests are shown; some congratulatory letters from very prominent people, including President Coolidge and also Governor Christiansen of Minnesota; the trade-paper comments, and photographs of Editor Mitchell, Manager Marcum, and Foreman Sanford, of the *Sentinel*. This is a well-displayed and formidable showing of the newspaper's own excellence, to say the least.

Pages 20 and 21 are well filled with legal notices and advertisements, which have a peculiar beauty in the eyes of newspaper publishers, and page 22 contains comic strips and one column of local reader-interest stuff.

It all makes a remarkable newspaper, indeed. When we consider that it is all produced in mid-week, right along with the work of issuing a full-sized daily, the organization and mechanical excellence of the *Sentinel*

THE INLAND PRINTER joins in commendation of the enterprise and newspaper excellence thus displayed as an illustration of what can be done with the application of brains and energy.

### Printers' Father and Son Week To Be Observed

Officials of the United Typothetae of America have set aside the week of February 18 as the industry's Father and Son Week, and associations and even private concerns are urged to make proper observance of this period as a matter of practical helpfulness. Luncheons or dinner meetings for the fathers and sons in the business, employer and employee meetings, under supervision of the local typothetae, programs by local printing schools, educational rallies stressing the importance of the printing industry, and similar activities should be used in emphasizing the desirability of sons following their fathers into the industry.

# THE INLAND PRINTER | WANT ADVERTISEMENTS

J. L. FRAZIER, Editor      MILTON F. BALDWIN, Associate Editor

Published monthly by

## THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 1 EAST 42d STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER  
632 SHERMAN STREET, CHICAGO

Vol. 82      JANUARY, 1929      No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Department of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

### SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company. When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to the Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfill honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

### FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads. received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

### BIDS WANTED

OFFICIAL NOTICE—In compliance with Section 22 (b), Constitution, Laws and By-Laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank books, stationery, advertising leaflets, constitutions, laws and by-laws, receipts, blank applications, etc., as needed during the period from January 1, 1929, to December 31, 1929, are invited. Specifications and conditions will be furnished on application to W. A. FRASER, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Building, Omaha, Nebraska, and will be submitted at the meeting in February, 1929, of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp of the Woodmen of the World, Omaha, Nebraska.

### BOOKS AND SYSTEMS

WHY WASTE TIME figuring paper stock by old-fashioned methods when the Printer's Paper Cost Finder does it for you quickly, easily, correctly? Any number sheets, any ream weight, any price per pound; used in 45 states, Canada, Hawaii, Bermuda. Sent on trial. Information free. FITCH BROS., Central City, Nebraska.

FOR SALE—Unbound volumes of The Printing Art, Cambridge, Mass., and the Craftsman Magazine, Gustav Stickley, New York, in good condition. H. E. JOHNS, 513 North Street, Oil City, Pa.

BOOKS AND SYSTEMS for printers and publishers. Complete, illustrated catalog free. PORTE PUBLISHING CO., Salt Lake City, Utah.

### BUSINESS OPPORTUNITIES

WE HAVE a large assortment of hollow dies in various fancy shapes for use on a Ferracute or other type of hollow die cutting press; will dispose of entire lot cheap to cash buyer. Write for particulars. THE DENNEY TAG COMPANY, West Chester, Pa.

PRINTING BUSINESS AND EQUIPMENT—Established 30 years; business steadily increasing; large industrial field; only shop in town; 1 hour from Chicago; 2 Gordons (1 Miller). J 948.

### FOR SALE

LARGEST MIDWEST STOCK of thoroughly rebuilt printing and binding machinery: 20 Miehles from smallest to largest, job presses, paper cutters, stitchers, punches, proof presses, Miller units; Seybold power round-cornering machine; Sheridan and Dahly hand embossers; 2 Jaque shears; 55-inch Hoe, 68-inch Cottrell and 36-inch Scott cylinder cutters and creasers; 49 by 66 Hodgman 2-revolution front carrier and fly delivery, a modern, high-grade heavy press for solid printing or cutting and creasing; two 14 by 22 Colt's Laureate presses; 1 1/4 inch Morrison stitcher. Also full line of new machinery, furniture, supplies and outfits. THE WANNER COMPANY, 714-716 S. Dearborn Street, Chicago.

FOR SALE AT A BARGAIN—Whitlock press, factory rebuilt, bed size 29 by 42 sheet size 25 by 38, front fly delivery, four rollers, gear-driven vibrators, equipped with motor and starting equipment; first-class condition; price \$750.00 on our floor. HILLSIDE PRESS, INC., W. D. Jones and C. H. Cooke, Receivers, Gardiner, Maine.

FOR SALE—We offer used Kidder roll-feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson Boulevard, Chicago.

NEW ANDERSON FOLDER, size 21 by 28; will fold 3 parallels and 3 right-angle folds; just the folder for circulars and broadsides; will run 5,000 per hour. A. & E. GOODWIN PRINT. CO., 1909 Locust Street, St. Louis, Mo.

FOR SALE—Small, complete job-printing plant in heart of the Piedmont section of South Carolina; three presses, complete equipment of type, etc. For particulars address THE PALMETTO PRESS, Inc., Rock Hill, S. C.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color, rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania Avenue, Brooklyn, N. Y.

BOOKBINDERS' MACHINERY—New model National book-sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn Street, Chicago, Ill.

FOR SALE—44-inch Seybold "Twentieth Century" paper cutter. J 792.

Megill's Patent  
SPRING TONGUE GAUGE PINS  
Reg. U. S. Pat. Office



QUICK ON. The universally popular  
Gauge Pin. \$1.80 dozen.

Megill's Gauge Pins  
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY  
Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Our registered Trade Mark is on every genuine box. We are the pioneer maker of Gauge Pins and stand back of our products.



## HELP WANTED

## Composing Room

**TYPOGRAPHER WANTED**—A trade shop doing high-grade work has need of a high-class typographer who will also work part time on case; this is a good opening for man of right ability; open shop. Tell me what you can do. J. E. WALKUP, 403 Fourth Avenue, S., Minneapolis, Minn.

**WANTED**—Stoneman, for locking up, registering, and okaying process color forms and book and magazine work; union office. Address, giving age, experience and references. GEORGE S. PHILIPPS, Ruralist Press, 713 Glenn Street, Atlanta, Georgia.

## Executives

**WORKING FOREMAN**, capable eventually assuming full charge mechanical department in modern rural shop, unorganized, specializing in creative direct-mail advertising printing; must be good executive and especially proficient in essentials of proper type display and balance, layout and imposition, and familiar with all branches of letter-press printing; opportunity for financial interest if connections prove satisfactory. J 961.

**WANTED**—Man experienced in up-to-date print-shop practice, color work and box designing; functions will be that of general inspector of finished product; state age, education, experience and salary desired. J 958.

## Managers and Superintendents

**MANAGER WANTED** for large printing plant in Chicago; must know the business thoroughly in all branches and be capable of properly managing all departments; he must be a salesman and trader and know how to get and keep business; must be young enough to be on the upgrade but have years of experience behind him; only a man capable of large earnings will do. Give complete history briefly, present employment and earnings, age. Your letter will be held strictly confidential. J 947.

## Manufacturing Man

**MANUFACTURING MAN**—There will be an opening in our organization the first of the year that presents a very exceptional opportunity for the right man; ours is a million-dollar business handling big edition work, also creative printing of the very highest class. The job is big enough to test the ability of the best man available, with salary in proportion. Please give full particulars regarding yourself personally, as well as your business experience and references; if possible include some kind of small photograph with your application. J 949.

## Miscellaneous

**LEARN LINOTYPING OR INTERTYPING** at home spare-time study; steady work \$55 a week. The Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. **HALER SYSTEM**, 21 Legal Bldg., Washington, D. C.

## Pressroom

**WANTED**—Cylinder pressman; Michie presses; highest grade catalog and folder work in black and multi colors; open shop. When writing state where last employed and salary expected. **REPUBLICAN PUBLISHING CO.**, Hamilton, Ohio.

## Salesmen

**ONE OF THE MOST MODERN** and fastest growing printing plants in San Antonio, Texas (where the sunshine spends the winter), has a good opening for a real printing salesman; privilege of buying stock if a good producer. Give particulars and references. J 959.

**SALESMEN** who call upon the printing trade to sell on commission basis our improved spring-tongue gauge pin; a good proposition for the printing-ink salesman. **CHAS. L. STILES**, 64 Hanford Street, Columbus, Ohio.

**REPRESENTATIVE**, sales, in unoccupied territory; steel-engraved stationery; good proposition, attractive high-class line, old firm. **BOX 426**, Columbus, Ohio.

**ARE YOU INTERESTED** in carrying a first-class, well-known article as a side line? Write **ORTLEB CORPORATION**, 2513 Baldwin Street, St. Louis, Mo.

## INSTRUCTION

**MILO BENNETT'S SCHOOL**—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, \$10 per week; correspondence course, with keyboard, \$28; any one desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. **MILO BENNETT'S SCHOOL**, Toledo, Ohio.

**LINOTYPE INSTRUCTION**—Largest linotype school in the country; established 20 years; thousands have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks \$100. Inspection invited. **EMPIRE SCHOOL**, 206 East 19th Street, New York; telephone Gramercy 5733.

## PERSONAL

**IS YOUR PLANT UNPROFITABLE?** Competent executive with considerable experience and results solicits confidential requests for correcting unprofitable printing establishments through personal service only. No courses, books, propaganda or other connections. Give full details of situation for complimentary opinion. J 943.

## SITUATIONS WANTED

## Bindery

**JOB RULER**, 40—Do you want distinctive workmanship, maximum production, economical operation, uninterrupted service, wide experience? I want position as head ruler or bindery foreman; go anywhere. **ROBT. J. MECKE**, 1693 Grove Street, Brooklyn, N. Y.

**YOUNG MARRIED MAN** wishes to locate with job-printing concern; experienced paper ruler, stock cutter and has a good knowledge of bookkeeping and cost accounting. J 928.

## Composing Room

**LINOTYPE-INTERTYPE MACHINIST** desires permanent situation; A-1 product for commercial, magazine and book work; overhauling and maintenance; steady, sober, reliable; best references. J 591.

**LINOTYPE OPERATOR** wants steady union position; set 1,800 to 2,000 lines; union or unorganized; experienced on all classes of work. **JOHN NUSSER**, 708 Locust Street, Evansville, Ind.

**PRINTING FOREMAN**, executive ability; good display composition, read proof, stoneman, run shop systematically; consider any location; union. J 952.

**PROMINENT TYPOGRAPHER**, practical printer, foreman, qualified by experience and reputation to create unusual printing; East preferred. J 936.

**COMPOSING-ROOM FOREMAN**; 20 years' experience in Chicago and elsewhere; run shop systematically and get production; go anywhere; union. J 932.

**PRINTER**, reliable; held foreman situation in job and commercial office; first-class compositor, stoneman and proofreader; estimate. J 954.

**COMPOSING-ROOM FOREMAN**—Practical man of wide experience with the better class work; a real producer; open shop. J 960.

## Executives

## LITHOGRAPH EXECUTIVE.

Successful salesman and executive, thoroughly experienced in all branches administrative work and latest production methods, including photo-lith; clean record and proven ability to make and maintain high-class contacts; capable of assuming complete charge of lithographic business or offset plant; speaks Spanish. J 953.

**MANAGER**—Capable executive of proven ability, especially as organizer, systematizer and efficiency man. J 955.

## Managers and Superintendents

A **TYPOGRAPHER** and printer who knows well makeup, stonework and the production of fine printing; as a composing-room foreman, estimator, or plant superintendent he is above the average, with mature judgment and the knack of getting things done well; puts distinction into printed things, lifts them out of the commonplace; middle age; twenty years' executive experience; go anywhere for permanent connection as foreman, superintendent, or general shop executive, \$100,000 to \$200,000 and up business. J 903.

**THOROUGHLY SEASONED EXECUTIVE**, 38 years of age, available as manager or superintendent; have wide experience in the economical production of catalogs, booklets, direct-by-mail literature; thorough knowledge of estimating and costs; have produced much printing of the higher type; can bring to your plant practical knowledge of all printing problems and the ability to produce at a profit. J 851.

**PRINTING SUPERINTENDENT**—Practical man in all classes of work from catalog, commercial, publication and specialty printing; can give you a satisfactory production of both quality and quantity in an economical manner; now employed; good references. J 956.

**MANAGER-SUPERINTENDENT**—Experienced executive in production of printing, engraving, litho-offset, rotogravure, wants change. J 957.

**SUPERINTENDENT**—Young man, on his toes at all times and able to keep work moving, seeks position. J 867.

## Pressroom

**YOUNG**, assistant vertical pressman, experienced on Kelly and platens, doing black and process colorwork, knowledge of makeready, color matching, wants steady position; will go anywhere. J 866.

**CYLINDER PRESSMAN** wishes steady position; 12 years' experience; knowledge of Kelly vertical and platens; Middle West only; union. J 950.

*Dissipate Static..* **DOYLE ELECTRIC SHEET HEATER..** *Prevent Offset*

*Conquer Lint..* **DOYLE VACUUM SHEET CLEANER..** *Conquer Dirt*

Doyle's Brilliant Gold Ink  
Doyle's Setswell Compound

**J. E. DOYLE COMPANY**  
310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer  
Doyle's Fast Dryer

Please Mention THE INLAND PRINTER When Writing to Advertisers.



**Stereotyper**

A GOOD JOB STEREOTYPYER is open for position. J 942.

**WANTED TO PURCHASE**

WANTED TO PURCHASE Miehle presses, modern styles; also other modern equipment. THE WANNER COMPANY, 716 S. Dearborn Street, Chicago.

TWO HAMILTON drying racks, with trays; must be in good condition. State best cash price. THE DENNEY TAG CO., West Chester, Pa.

**BUSINESS DIRECTORY****Advertising Service**

INCREASE 1929 VOLUME—With "Tabloid" house-organ; written with intimate knowledge of printer's selling problem; writer widely known in industry. Easy production, inexpensive, result-getting; only one subscriber to a city. Sample free. WRITERS' STUDIO, Box 528, St. Petersburg, Fla.

**Bookbinding Machinery**

LATHAM MACHINERY COMPANY, 1143 Fulton Street, Chicago. BRANCHES: 461 Eighth Avenue, New York city; 531 Atlantic Avenue, Boston; Bourse Bldg., Philadelphia. Wire stitchers, perforators, punching machines, round-corner cutters, tab-cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses.

**Brass Rule**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Brass Typefounders**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Bronzing Machines**

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York city.

**Calendar Pads**

BERGENFIELD CALENDAR COMPANY, Bergenfield, N. J. Most complete assortment of calendar pads; daily date, monthly, tri-monthly; latest Cooper Black figures, super quality, lowest prices. Write for catalog and price list.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

**Chalk Relief Overlay**

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

**Composing-Room Equipment—Wood and Steel**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER CO., 716 S. Dearborn Street, Chicago.

**Counting Machines**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Cylinder Presses**

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

**Easels for Display Signs**

EASELS for display signs. STAND PAT EASEL CO., 439 E. Fort Street, Detroit, Mich.

**Electrotypers' and Stereotypers' Machinery**

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

**Electrotypers' Supplies**

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

**Embossing Composition**

STEWART'S EMBOSHING BOARD—Easy to use, hardens like iron; 5% by 9% inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

**Engraving Methods**

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

**Heaters and Humidizers**

HUMIDIZERS are the coming thing. Ours are also pure air machines. Write for circular. Also gas and electric heaters, 10 models, efficient and safe. UTILITY HEATER CO., 239 Centre Street, New York.

**Lithographers' Supplies**

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

**Numbering Machines**

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Offset Presses**

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York city.

**Overlay Process for Halftones**

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett Avenue, Milwaukee.

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

**Paper Cutters**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Perforating, Slitting and Scoring Attachments**

THE MYOVER—Perforates, slits and scores while you print; for Kelly presses; satisfaction guaranteed. MYOVER-STRYKER & COMPANY, Fredonia, Kansas.

**Photoengravers' Machinery and Supplies**

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

**Plateless Process Engraving and Embossing**

UGOLAC for engraved and embossed effects without plates or dies. Raising machines with motor. Gas oven \$165.00, electric oven \$195.00. Compounds gloss and dull \$2.50 lb.; gold and silver \$4.50 lb. Manufactured by HUGH LACHENBRUCH, 18 Cliff Street, New York.

**Printers' Machinery and Supplies**

THE WANNER CO., 716 S. Dearborn Street, Chicago. New, rebuilt and used equipment. Materials and Outfits. Send for our Bulletin.

**Printers' Rollers and Roller Composition**

BINGHAM'S, SAM'L, SON MFG. CO., 636-720 Sherman Street, Chicago; also 514-516 Clark Avenue, St. Louis; 88-90 S. 13th Street, Pittsburgh; 706-708 Baltimore Avenue, Kansas City; 274-276 Trinity Avenue, S. W., Atlanta, Ga.; 629 South Alabama Street, Indianapolis; 1310 Patterson Avenue, Dallas, Tex.; 721-723 Fourth Street, S., Minneapolis, Minn.; 1025 W. Fifth Street, Des Moines, Iowa; East and Harrison Streets, Springfield, Ohio; 1432 Hamilton Avenue, Cleveland, Ohio; 223 W. Ransom Street, Kalamazoo, Mich.; 4391-93 Apple Street, Detroit, Mich.; 911 Berryhill Street, Nashville, Tenn.

**Printers' Supplies**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Printing Material**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Printing Presses**

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo, and mat-making machinery, flat-bed presses. Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

**Punching Machines**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Rebuilt Printing Presses**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Roughing Machines**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Saw-Trimmers**

EMPIRE TYPE FOUNDRY, Delevan, N. Y. Empire No. 9 is the only saw-trimmer that will also successfully grind paper-cutter knives.

**Steel Composing-Room Equipment**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

## Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

## Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

## Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 323 Third Ave.; Cleveland, 15 St. Clair Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 657 W. Larned St.; Des Moines, 313 Court Ave.; Kansas City, 10th and Wyandotte Sts.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Spokane, West, 310 First Ave.; Milwaukee, 125 Second St.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th St., New York. Headquarters for all European types. Agencies and stocks in Boston, Cleveland, Detroit and San Francisco.

NORTHWEST TYPE FOUNDRY, Minneapolis, Minn. Makers of foundry type. Write for specimen sheets.

## Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

## Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## CARDBOARD ...EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 439 E. Fort St., Detroit, Mich.



## TRITON BOND

The Direct Mail Bond Paper

BALANCED—Possesses in due proportion all the qualities that make for beauty, serviceability and economy.

OXFORD MIAMI PAPER COMPANY, West Carrollton, Ohio

Speed  
Accuracy  
Value  
Economy

### Progressive Wage Scales

Will save you hundreds of DOLLARS and hundreds of HEADACHES  
Complete 44-hour scale, \$10 to \$80 by HOURS, QUARTER HOURS and FIVE-MINUTE units in durable leather binder

Price \$7.50

Write for sample sheet

THE ROSTARK COMPANY  
154 Nassau Street, New York

Thorough  
Instant  
Methodical  
Efficient

Ask a representative to call

## HARRIS · SEYBOLD · POTTER

General Offices: CLEVELAND, OHIO

Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton  
Factories: Cleveland; Derby, Conn.; Dayton

...THERE IS A WESTON PAPER FOR ANY USE THAT DESERVES THE BEST.

WRITE FOR SAMPLES

Byron Weston Company

DALTON, MASSACHUSETTS

- 1—3/0 Two-Color Miehle, 45½x62, equipped with Cross Continuous Feeder.
- 2—5/0 Special Miehles, bed size 46x68; like new.
- 2—5/0 Miehles, bed size 46x65.
- 2—4/0 Miehles, bed size 46x62; one with Cross Continuous Feeder and Miehle Extension Delivery.
- 3—2/0 Miehles, bed size 43x56; motor, control and push-button station.
- 2—No. 1 Miehles, bed size 39x53; specially adaptable for newspaper printing.
- 3—No. 1 Miehles, bed size 39x53.
- 4—No. 2 Miehles, bed size 35x50.
- 1—No. 4 Two-Roller Miehle, bed size 29x42.
- 1—No. 4 Four-Roller Miehle, bed size 29x41.
- 1—No. 1 Four-Roller Pony Miehle, bed size 26x34½; equipped with Dexter Suction Pile Feeder.
- 1—No. 1 Two-Roller Pony Miehle, bed size 26x34.
- 1—G. U. Premier, bed size 43x52.
- 1—3/5 Babcock, bed size 26x34; late type, and like new.
- 1—No. 10 Babcock, bed size 43x56.
- 1—No. 6 Babcock Drum; good shape.
- 2—Cottrell Drum Cutters and Creasers, bed size 46x64; late type.
- 1—National Platen Cutter and Creaser, 46x69½; double drive.
- 1—44-in. Oswego Cutter, late type; fine condition.
- 1—30-in. Gem Cutter.
- 2—Monotype Casters, complete; equal to new.
- 2—Monotype Double Bank Keyboards.
- 3—10x15 Miller Units.
- 2—12x18 Craftsman Units, complete.
- 1—14x22 Laureate Press.
- 1—Berry Lift, 70-in.; like new.
- 1—Fuchs & Lang Bronzer, 36x54.
- 1—Hollingsworth Conveyor.

## HOOD-FALCO CORP.

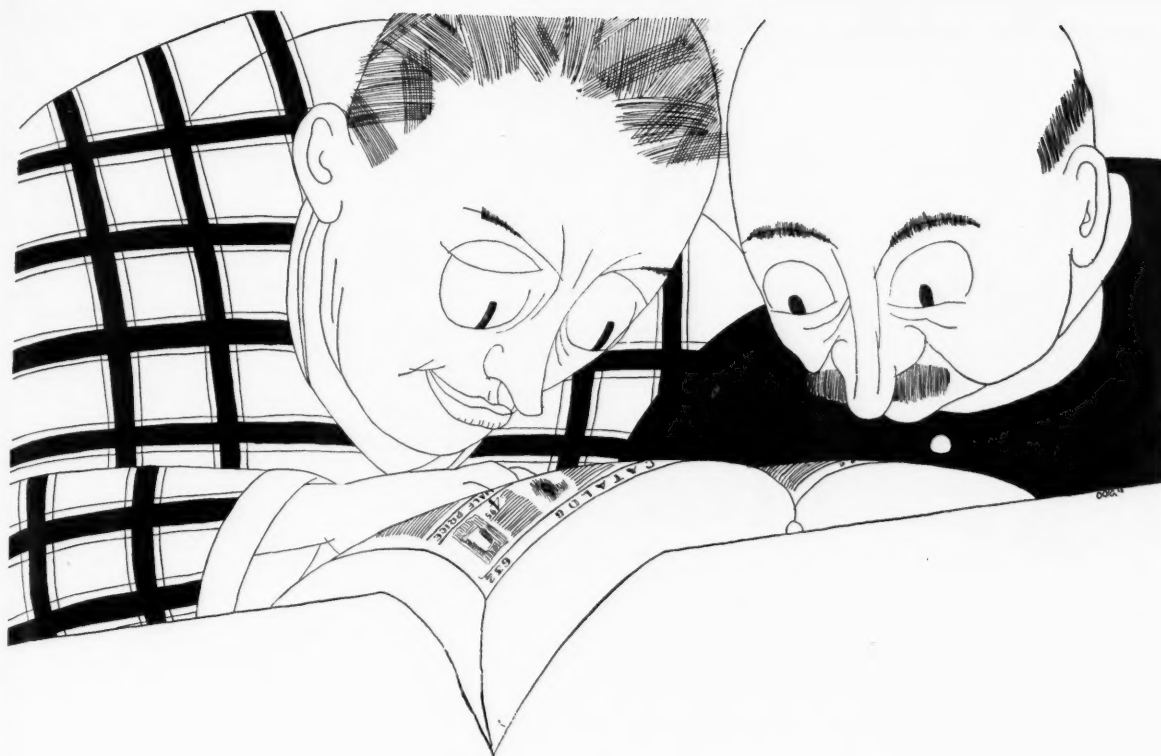
Machinery and Complete Plants Bought

19 CLIFF STREET — NEW YORK, N. Y.

Telephone Beekman 1034

CHICAGO OFFICE  
343 S. Dearborn Street  
Tel. Harrison 9621

BOSTON OFFICE  
470 Atlantic Avenue  
Tel. Hancock 3115



For catalogs of the sort that roll off the presses in tons and carloads, we proffer a paper specification cheerfully and confidently. It is PUBLICATION E. F. Of this we carry stocks in bases 40, 50, 60 and 70 lbs., and in nine sizes including the size 44" x 64". Out-of-stock prices in catalog; samples through service departments; mill quotations upon request.

**Publication  
English Finish**

**Bradner Smith & Co.** [P A P E R] 333 S. Desplaines St.  
[MERCHANTS] Chicago, Illinois

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



# ACCEPTANCE



UCCESSFUL PRINTERS realize the advantage of using materials of known worth. Losses and delays due to unanticipated troubles are avoided by the use of paper of an established and uniform standard.

More than this, sales are facilitated and customer satisfaction is assured through the habitual use of such a paper as Buckeye Cover. No advance explanations and no subsequent apologies are required. Every experienced buyer of printing in America knows Buckeye Cover, and is aware that it is a standard of excellence and good form.

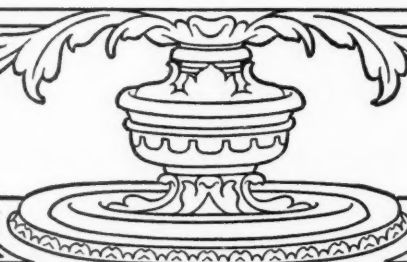
We believe that there is no paper in the world of more immediate and general customer acceptance. Nothing has made Buckeye Cover a national standard except the solid merit of the goods, constantly and jealously maintained.

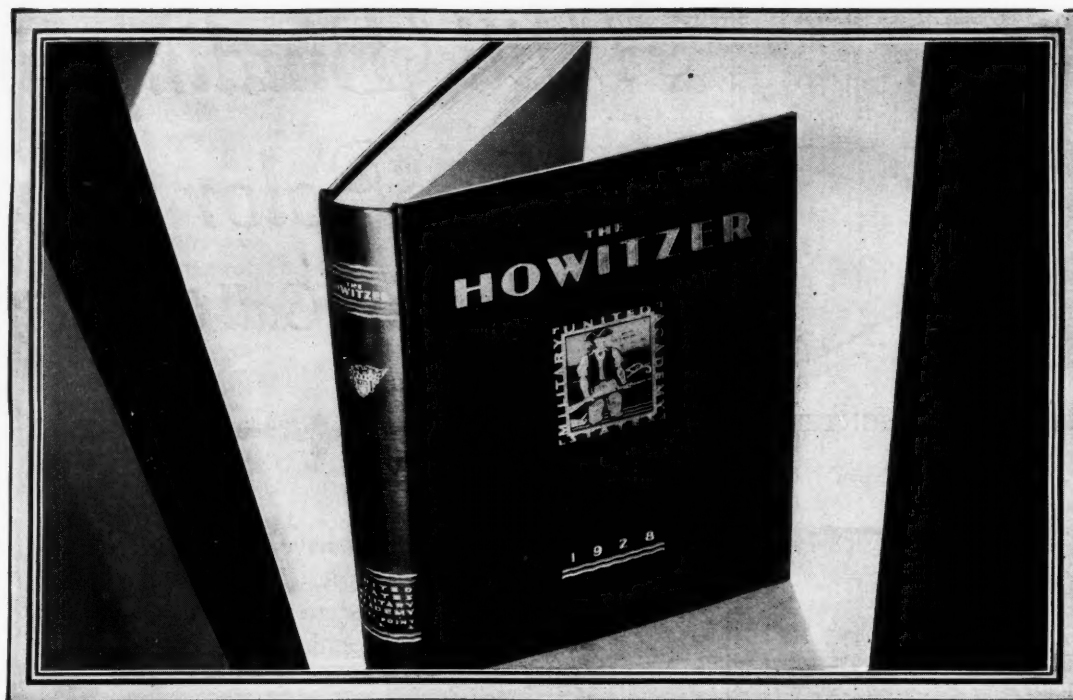
*We manufacture also Buckeye Text, Beckett Cover, Beckett Text and Beckett Offset. Each may be used with confidence.*



**THE BECKETT PAPER COMPANY**

*Makers of Good Paper in Hamilton, Ohio, Since 1848*





Printed by Dubois Press, Rochester, N. Y. Fabrikoid Binding Executed by J. F. Tapley Co., Long Island City, N. Y.

## Increase your school and college annual business

*By selling your prospects beautiful bindings of du Pont FABRIKOID*

**E**ACH year printing houses throughout the country are increasing their school and college annual business by the simple method of selling their prospects beautiful bindings of du Pont Fabrikoid.

Du Pont Fabrikoid allows the binder that necessary latitude with which to properly express his craftsmanship. Fabrikoid lends itself to practically any form of decorative treatment, such as superfinish in one or more colors—gold or ink stamping—embossing—airbrushing. A wide variety of treatments is possible which will make your particular college annual binders individual and interesting.

Then, too, with du Pont Fabrikoid you have these added sales features. It is waterproof and washable. Ink

stains, dirt or soil can be instantly removed and its original beauty restored with soap and water. It is scuff-proof. Bindings of Fabrikoid will stand both use and abuse. It is the binding material that remains beautiful after years of service.

If you maintain your own bindery let us tell you more about how you can increase your school and college annual business with du Pont Fabrikoid. Or, if your binding is done outside your plant let us put you in touch with a binder who can show you some of the latest effects possible with covers of genuine du Pont Fabrikoid. Address: E. I. du Pont de Nemours & Co., Inc., Fabrikoid Division, Newburgh, N. Y.



# FABRIKOID

MAKES COVERS SAY "ATTENTION"

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# Will Bindings in Color

*Answer the Call in 1929?*

*from*  
The INLAND PRINTER  
*of*  
DECEMBER, 1928

## Will Colors Sell the Bible?

A New York city pastor with a sense of salesmanship is now advocating that Bibles be fitted with gaily colored covers to increase their salability. The pastor-salesman is Dr. Milo Hudson Gates, of the Chapel of the Ascension, and in a recent sermon he deplored Bibles that are "made to look like coffins." A Bible happily decked in pleasing tints would make a far greater appeal than one hinting of solemnity and sorrow, believes Dr. Gates. Is he right?



REG. U.S. PATENT OFFICE  
"THE HIDELESS LEATHER"



COLORFUL Bindings have proven their attractiveness in Libraries. Some few publishers have already planned to reap additional sales from the proven popularity of color in other fields.

The widespread acceptance of carefully considered colors in personal accessories has spread to such items as typewriters, furniture, automobiles, etc. Will Binderries take advantage of this in 1929?

*The Rev. Milo H. Gates has written us:*

"My conclusion from the letters I have received, is that the binding of the Bible in agreeable colors, and in tasteful covers, is a very recent thing. I am perfectly confident, and the scholars with whom I have conversed feel the same way, that the circulation of the Bible will be increased, if the Bible publishers will do this."

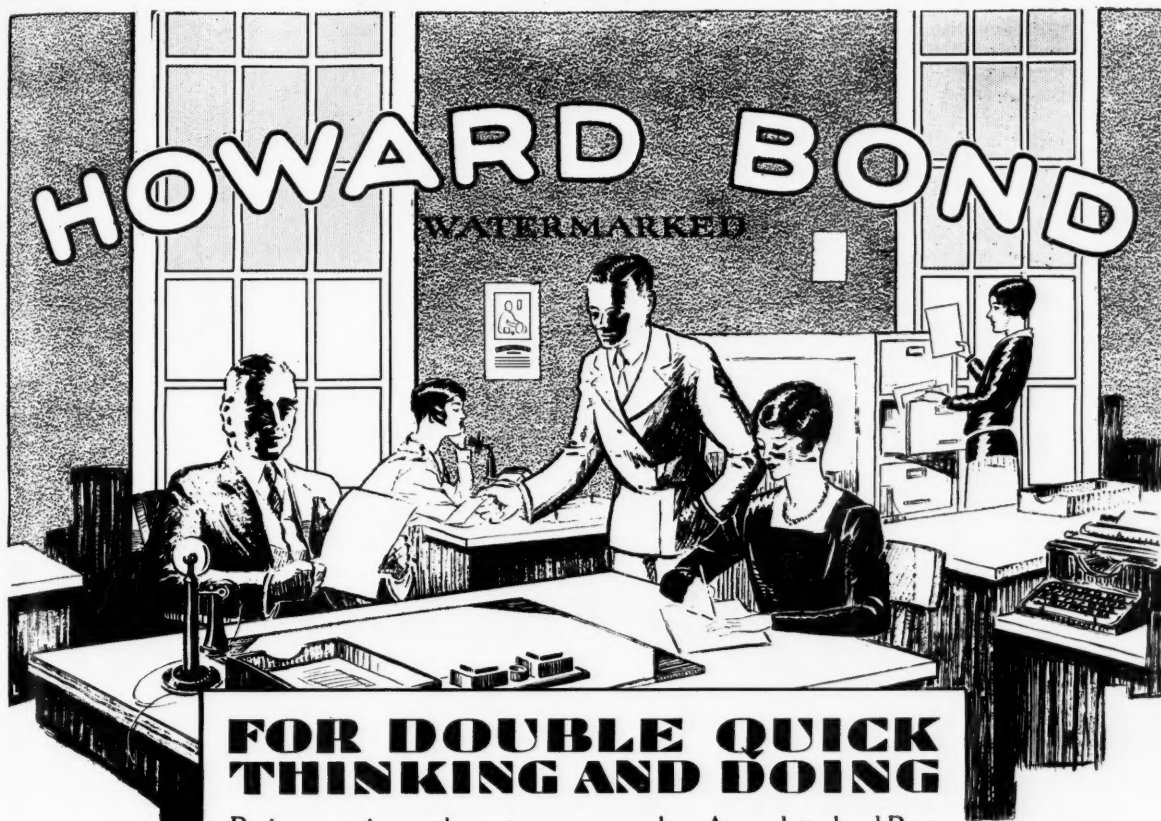
The Keratul Company is prepared now to submit samples of attractive colors and pastel shades appropriate for the present demand for color. They can be had gratis in leather grains or modern patterns richly embossed.

*Send for your sample book*

## THE KERATOL COMPANY

192 TYLER STREET  
NEWARK, N. J.





Business routine can be systematized with printed forms. Printed forms in turn, speed up thinking and get things done in a hurry. They instruct. They command. They explain. All in an unbelievably short time. No system of printed forms is too elaborate to be handled with utmost efficiency on Howard Bond with its thirteen colors and white. You'll like it. You'll like its reasonable price. You'll want to see

samples. A new letterhead Portfolio has just been completed which effectively illustrates the possibilities of using colored Howard Bond for letterheads. Each of the thirteen colors of Howard Bond is shown with the proper color combination in the heading. If you are interested in seeing the possibilities of color in business stationery, write on your business letterhead, for a copy of this new Portfolio.

*Compare It-Tear It-Test It-and You Will Specify It!*

## THE HOWARD PAPER COMPANY URBANA, OHIO

Eastern Sales Office.  
Court Square Building  
No. 2 Lafayette Street  
NEW YORK



Western Sales Office:  
Otis Building  
10 So. La Salle Street  
CHICAGO

THE NATION'S

BUSINESS PAPER

# LOUVAIN



## "I See by Your Folder——"

that you suggest a complete direct advertising campaign to be printed on one kind of paper. This looks good to me! We find it difficult to keep a feeling of continuity in our various mailing pieces, as folders, broadsides and booklets are naturally different in size. This idea of yours is a real constructive thought!"

The man who wrote the above is now using LOUVAIN very effectively in his direct mail advertising.

LOUVAIN is available in Antique and Plate—laid or wove—a finish for every purpose—and also covers and envelopes to match from LOUVAIN COVER. Five attractive shades and White to choose from.

*Sample book and printed specimens will be sent on request.*

**READING PAPER MILLS—READING, PA.**

*Makers of Quality Papers since 1866*

# READING♦PAPERS

LOUVAIN BOOK, LOUVAIN COVER, LAURENTIAN DECKLE EDGE BOOK, KINKORA TEXT AND COVER, WAVERLY VELLUM AND BODLEIAN DECKLE EDGE BOOK

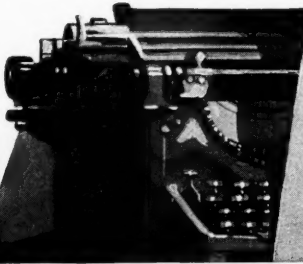
# RESOURCE BOND

**DISTINCTIVE  
LETTERHEADS**



When your mail comes to your desk notice the fine and representative concerns who use Resource Bond. They specify this paper because it is sound, sensible value and gives them attractive letterheads and office forms, durable because of its rag body and yet reasonable in cost.

Resource Bond is made in white and nine colors, in four thicknesses and is nationally distributed for your service.



**GILBERT PAPER COMPANY,**



**Menasha, Wis.**

## DISTRIBUTORS

Baltimore, Md.  
Billings, Mont.  
Birmingham, Ala.  
Boston, Mass.  
Chicago, Ill.  
Cleveland, Ohio  
Columbus, Ohio  
Denver, Colo.  
Detroit, Mich.  
Grand Rapids, Mich.  
Indianapolis, Ind.  
Jackson, Mich.  
Lincoln, Neb.  
Los Angeles, Calif.  
Memphis, Tenn.  
Milwaukee, Wis.  
Minneapolis, Minn.  
New York, N. Y.  
New York, N. Y.

Baltimore Paper Company  
Carpenter Paper Co. of Mont.  
Sloan Paper Company  
Knight, Allen & Clark  
Empire Paper Company  
Millcraft Paper Company  
Scioto Paper Company  
Carter, Rice & Carpenter Pa. Co.  
Seaman-Patrick Paper Co.  
Carpenter Paper Company  
C. P. Lesh Paper Co.  
Crown Paper & Bag Corp.  
Lincoln Paper Company  
Carpenter Paper Company  
Taylor Paper Company  
E. A. Bower Company  
Swartwood Nelson Paper Co.  
Bishop Paper Company, Inc.  
Conrow Bros.

New York, N. Y.  
New York, N. Y.  
Omaha, Neb.  
Philadelphia, Pa.  
Philadelphia, Pa.  
Portland, Ore.  
Richmond, Va.  
San Antonio, Texas  
Seattle, Wash.  
Sioux City, Ia.  
Spokane, Wash.  
St. Louis, Mo.  
St. Paul, Minn.  
San Francisco, Calif.  
Toledo, Ohio  
Topeka, Kansas  
Tulsa, Okla.  
Vancouver, B. C.  
Washington, D. C.

Green, Low & Dolge, Inc.  
Kuenstner & Lucie Paper Co.  
Carpenter Paper Company  
Garrett-Buchanan Company  
Paper House of Penn.  
J. W. P. Mc Fall  
Cauthorne Paper Company  
San Antonio Paper Co.  
Carter, Rice & Co., Corp.  
Sioux City Paper Company  
Spokane Paper & Sta. Co.  
Baker Paper Company  
Inter-City Paper Company  
Carter, Rice & Co., Corp.  
Commerce Paper Company  
Central-Topeka Paper Co.  
Taylor Paper Company  
Coast Paper Company  
Stanford Paper Company

Please Mention THE INLAND PRINTER When Writing to Advertisers.



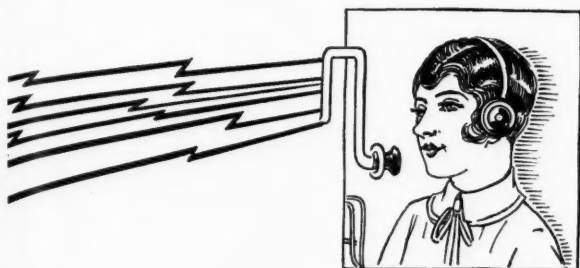
....From Maine to



*Ample stocks of News, Sulphite Bonds,  
Enamels and Ledgers on hand at present*

THE  
**SABIN ROBBINS**

# to California!



## Long-distance your inquiries— *reverse the charge:*

Just reverse the charge and be sure to call the SABIN ROBBINS *warehouse division* nearest to your office.

This new service is introduced as part of a foursquare policy to make SABIN ROBBINS' national distribution of paper-mills jobs a source of GREATER SAVINGS and of LARGER PROFITS to good printers from Maine to California.

From 30% to 40% saved on any grade or size of sheet it is possible for the printer to use: news, ledgers, bonds, card board, enamels, everything the paper mills produce.

*Good papers!* Not culls. Just the finest mill jobs that may have missed some big customer's specification by a hair's breadth. Perhaps a fraction of an inch over or under the specified size; a bare shade off color but otherwise uniform; excellent printing qualities; superb toughness.

Reams, cases, tons, carloads! Whatever your requirements may be, SABIN ROBBINS usually can give you immediate shipment from one of these seven great warehouse divisions.

Get this EXTRA PROFIT! *Start today.* Your bank balance will soon feel and show the difference.

Use the long-distance phone. Reverse the charge. Mention this ad. State your requirements. You will like the swift yet courteous and careful attention that is also part of SABIN ROBBINS' service to good printers.

### A STANDING OFFER

Order a lot of SABIN ROBBINS' paper. Make any test you like (with the exception of actually printing more than the test samples). If you are not satisfied in every way—at the price you pay—pack it up and ship it back. We will pay the freight . . . BOTH WAYS!



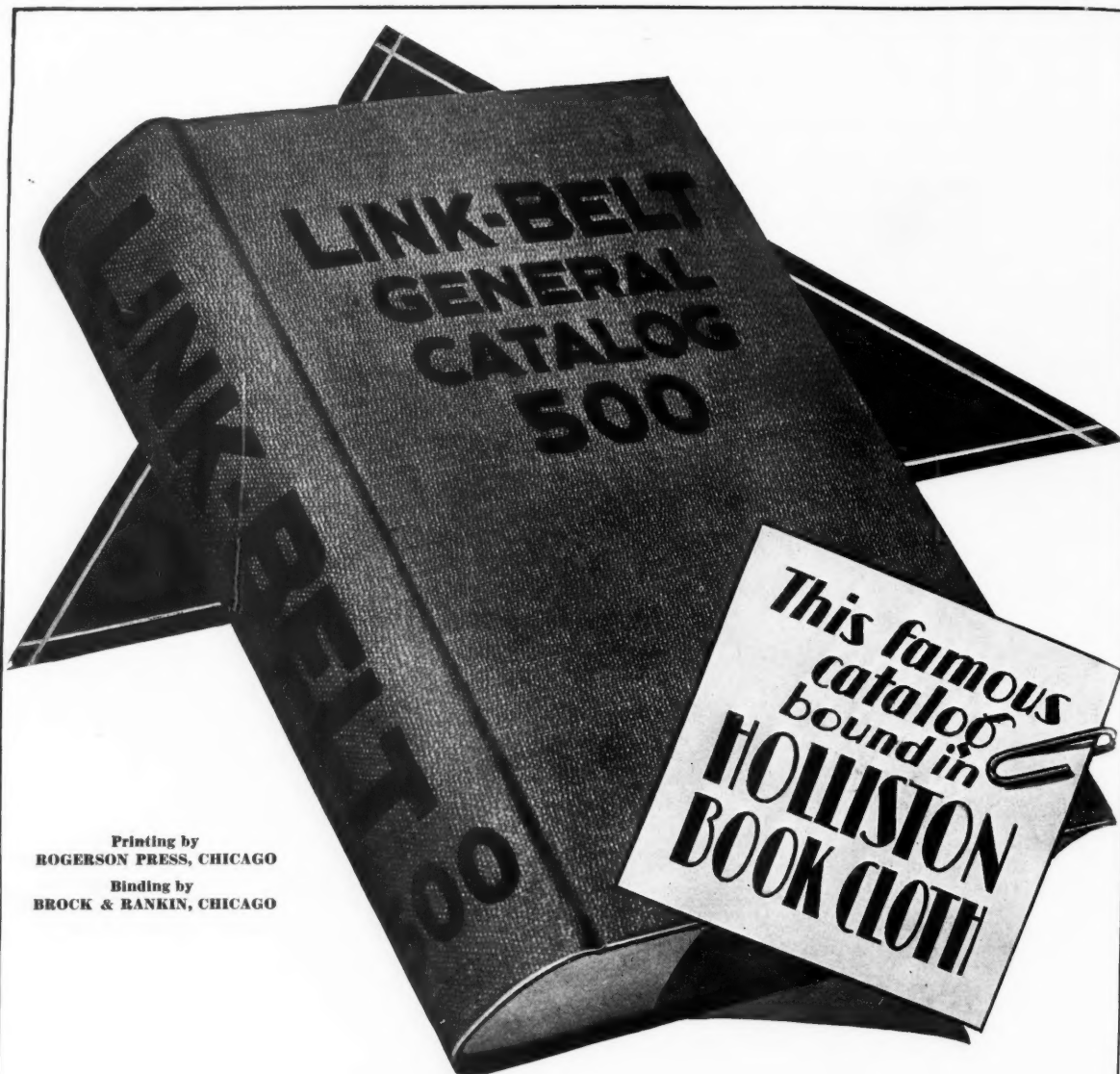
*It*  
**will pay you!**

. . . The regular weekly mailings of samples of SABIN ROBBINS' paper-mills jobs bring EXTRA PROFIT to thousands of printers. If you are not getting them it will pay you to write now. *No obligation.*

THE SABIN ROBBINS PAPER CO., CINCINNATI  
(ESTABLISHED IN 1884)

# PAPER COMPANY

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Printing by  
ROGERSON PRESS, CHICAGO

Binding by  
BROCK & RANKIN, CHICAGO

No other recent book of its kind has been received with as much interest and comment as the new Link-Belt catalog. This notable work of more than 1000 pages represents two years of planning and an investment of many thousands of dollars. 55,000 copies have already been distributed.

To handle the Link-Belt Catalog is to appreciate the skill and the care used in compiling the work—and the scientific selection of page-size, paper, type-face and other materials, which, with excellent printing and binding, produced this fine example of good book-making.

Many outstanding books have one thing in common—no doubt you've noticed it—they are usually bound in Holliston Book Cloth!

**The HOLLISTON MILLS, Inc., Norwood, Mass.**

**BOSTON NEW YORK CHICAGO ST. LOUIS**

**Agents**

**The Norman F. Hall Co., San Francisco, Cal.**

**Independent Printers' Supply Co., Los Angeles, Cal.**

**Canada**

**The Wilson-Munroe Co., Ltd., Toronto**



# Important to every paper buyer

A demonstration piece . . . containing valuable information about BUTLER'S BOND PAPERS . . . is now being prepared. It carries an important message to every paper buyer in the country.

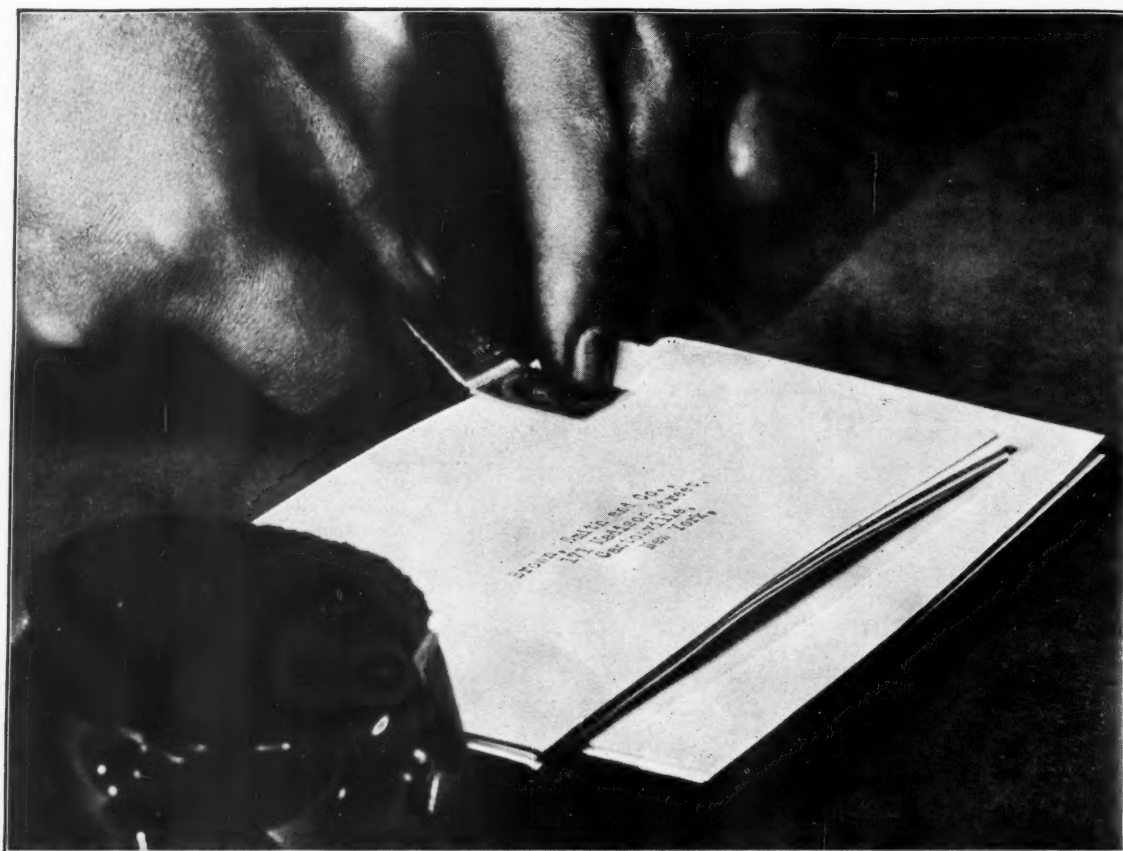
Be sure to get your copy. If you are not already on a BUTLER mailing list, write to one of the distributors below.

CHICAGO—J. W. Butler Paper Co.  
DALLAS—Southwestern Paper Co.  
DENVER—Butler Paper Co.  
DETROIT—Butler Paper Co.  
DULUTH—McClellan Paper Co.  
FORT WORTH—Southwestern Paper Co.  
FRESNO—Pacific Coast Paper Co.  
GRAND RAPIDS—Central Mich. Paper Co.  
HONOLULU—Patten Company, Ltd.  
HOUSTON—Southwestern Paper Co.

KANSASCITY—Missouri Interstate Paper Co.  
LOS ANGELES—Sierra Paper Co.  
MILWAUKEE—Standard Paper Co.  
MINNEAPOLIS—McClellan Paper Co.  
NEW YORK—Butler American Paper Co.  
NEW YORK—Butler Paper Company, Inc.  
ST. LOUIS—Mississippi Valley Paper Co.  
ST. PAUL—McClellan Paper Co.  
SAN FRANCISCO—Pacific Coast Paper Co.  
TULSA—Missouri Interstate Paper Co.

# Butler Paper





## PUTTING A TWO CENT STAMP ON A LITTLE BIT OF **YOU!**

**T**HAT letterhead of yours is just about the most important piece of printed matter that you use in your business. It's MORE than a mere background for typewriter type. It's a little bit of YOU that goes into the mail box. It **DESERVES** Adirondack Bond . . . Here's a paper by the large-

**WRITE FOR SAMPLES**—made in eight colors and white—all regular sizes for letterheads, envelopes, billheads, circulars and other purposes.

est paper manufacturers in the world that's as crisp as the air of its Adirondack home and as clean as the mountain water that goes into its making — a paper that is tub sized to give it a better surface for printing and writing — a paper that looks right and feels right—always.

# Adirondack Bond

(Tub Sized)

Another Certified Product of

## INTERNATIONAL PAPER COMPANY

Main Sales Office: 100 E. 42nd St., New York City • Branch Sales Offices: Boston, Chicago, Pittsburgh, Atlanta, Philadelphia

— **D I S T R I B U T O R S** —

W. H. Smith Paper Corporation . . . . . Albany, N. Y.  
The Barton Duer & Koch Paper Co. . . . . Baltimore, Md.  
John Carter & Company, Inc. . . . . Boston, Mass.  
Whiting & Cook, Inc. . . . . Chicago, Ill.  
John Carter & Company, Inc. . . . . Hartford, Conn.  
Carpenter Paper Co. . . . . Los Angeles, Cal.  
Harris & Paul Paper Company . . . . . New York, N. Y.

R. C. Kastner Paper Company . . . . . New York, N. Y.  
The Seymour Company . . . . . New York, N. Y.  
Walker-Gould-Plehn Co., Inc. . . . . New York, N. Y.  
Atlantic Paper Company . . . . . Philadelphia, Pa.  
Paper Mills Agency . . . . . Seattle, Wash.  
Shaughnessy-Kniep-Hawe Paper Co. . . . . St. Louis, Mo.  
The Barton Duer & Koch Paper Co. . . . . Washington, D. C.

Envelopes of Adirondack Bond are made and supplied by the Old Colony Envelope Company, Westfield, Mass.

Stock Adirondack Bond  
NOW

Its good printing and folding qualities — its wide range of usefulness — make it a paper for which there is an everyday demand. It's a paper that is worthy of your consideration when you make a recommendation to your customers.

# "Make it light"

*the plea of the man  
who carries the book*



THE salesman who is to carry the sales manual, the data book, or the catalog is seldom the man who places the order for printing it.

Yet he is undoubtedly interested. It is he who will praise the book most heartily, or condemn it with equal fervor.

The book will be his constant companion on a thousand miles of travel, in half a thousand interviews, for at least a dozen months of weather too cold, too hot, too dusty, or too wet.

He has too much to carry. His samples, his advertising literature, his order books—all add their weight to the sales manual. His plea is "Make it light!"

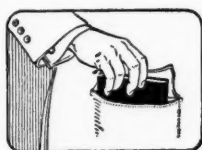
The weight of many a sales manual has been

cut in half by the use of Warren's Thintext, a paper so light and compact that a sheet 25 x 38 inches weighs less than an ounce, and a book one inch thick contains 1184 pages.

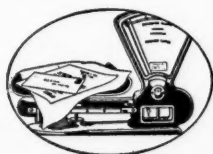
This is the kind of book that your salesmen are going to like. They will be quick to express their approval of its light weight and compactness.

From the standpoint of printing results, Warren's Thintext is strong, takes an excellent impression of type and engravings, and is practically opaque.

We publish a booklet describing it, and should be glad to send you a copy. It shows how serviceable Warren's Thintext can be when used for a number of printed items.



When a book must be carried in salesmen's pockets, it should be printed on Warren's Thintext so that it may not be too bulky.



A Thintext broadside 25x38 can be sent 3rd class with a letter written on a 13-lb. bond paper in a 16-lb. bond paper envelope for 1½ cents.



The fact that Warren's Thintext folds to an incredibly small space makes it just the stock on which to print enclosures for small packages.



Light and compact books printed on Warren's Thintext are easy to handle and can be kept in a convenient drawer or on the desk.

S. D. WARREN COMPANY, 101 MILK STREET, BOSTON, MASS.

# WARREN'S

## STANDARD PRINTING PAPERS





#### WHITING SPRINGS

Well-house of the Whiting-Plover Paper Company. Water of crystal clearness and almost distilled purity is drawn from these wells to go into Whiting-Plover paper.

## AN "INTERNATIONAL" SECRET

IN a well of purest spring water lies an "International" secret. To wit, the excellence of INTERNATIONAL BOND and all Whiting-Plover papers . . . Paper quality is largely a matter of water purity. The well-water that goes into Whiting-Plover papers is marvelously clean. It has practically the quality of distilled water. It is so pure that no filtering is required. Best of all, it is always the same, winter and summer, in its temperature and its slight mineral content . . . INTERNATIONAL BOND is a high-rag-content sheet, very white, crisp in "feel" and equally good for offset or letter-press work. It saves time because it comes ready for use — no racking nor hanging required.

*Ask our local INTERNATIONAL distributor to supply you with samples and dummies. Or write to us.*

**WHITING-PLOVER PAPER COMPANY**  
STEVENS POINT, WISCONSIN

Eastern Sales Office: 501 Fifth Avenue, New York

# INTERNATIONAL BOND

Every one who has studied the making of bond papers will grasp the tremendous importance of water. The uniformity of Whiting-Plover papers is largely due to its wonderfully pure wells.

#### INTERNATIONAL BOND DISTRIBUTORS

NEW YORK CITY  
Union Card & Paper Co.,  
45 Beekman Street,

†

NEW YORK CITY  
Royal Card & Paper Co.,  
210 Eleventh Avenue,

†

NEW YORK CITY  
Forest Paper Company, Inc.,  
334 Hudson Street,

†

NEW YORK CITY  
Vernon Brothers & Co.,  
66 Duane Street,

†

CHICAGO, ILLINOIS  
Moser Paper Company,  
621 Plymouth Court,

†

MINNEAPOLIS, MINN.  
Wilcox-Mosher-Leffholm Co.,  
251 Sixth Ave. So.,

†

MENASHA, WISCONSIN  
Yankee Paper & Specialty  
Company,

†

LOS ANGELES, CALIF.  
Fred H. French Paper Co.,  
407-409 East Second St.,

†

ST. LOUIS, MISSOURI  
Acme Paper Company,  
115-125 South Eighth St.,

#### EXPORT

NEW YORK CITY  
A. M. Capen & Sons, Inc.,  
116 Broad Street,



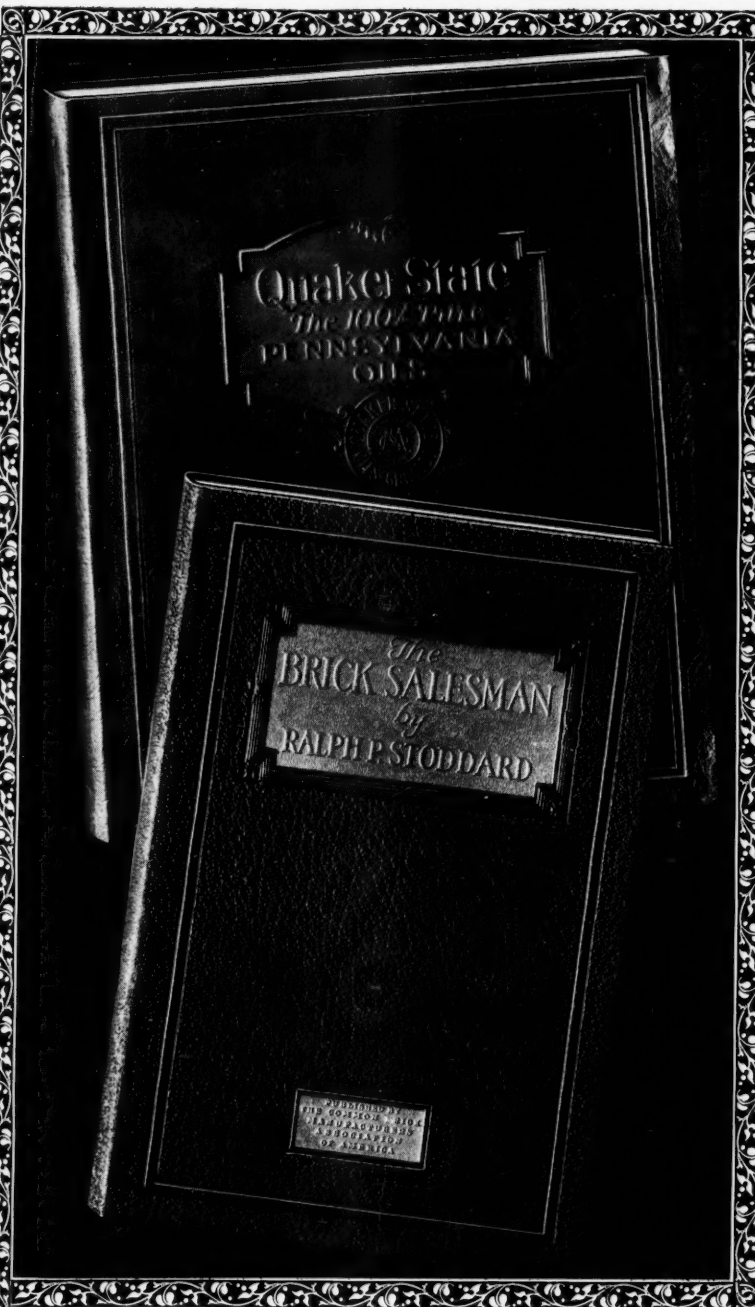
## MORE CREATIVE ACCOUNTS IN 1929

Money will be spent in 1929—lots of it! How are you going about to swing a reasonable portion of it in your direction?

More creative accounts—that's the answer! Get more of your customers into the habit of looking to you for profitable ideas—then they will do less shopping around for competitive prices.

Molloy Made Covers have served many printers as the direct avenue to creative accounts. A customer asks for bids on a book or booklet which must be better than ordinary. The printer sends us all details, and we prepare samples and a sketch which he submits with his bid. The customer, delighted with the idea, gives that printer the job—he welcomes a suggestion to make his book more effective.

With a Molloy Made Cover the book gains more attention, produces more business—the printer gets credit, and also gets the order the next time the book comes up! It has happened!



## MOLLOY MADE COVERS

Designed and created especially for the book on which they are to be used, Molloy Made Covers may be of artificial leather, Mocotan, or hot-die embossed paper. They are made in any size, shape, style, and quantity; for loose-leaf binders or bound books, in any color combination; their cost is moderate. You may send us information in strict confidence—we are not printers or binders. Let us have full details—we'll co-operate to the limit!

## WRITE TO US!



The  
**DAVID J. MOLLOY  
COMPANY**  
2859 North Western Avenue  
CHICAGO



## Buyers From Everywhere

All of the world that matters—industrially . . . commercially . . . artistically will see and appreciate the exhibit of American Machinery Manufacturers at the International Exhibition of Barcelona, Spain, 1929.

The Exhibition of Barcelona, 1929, is the American manufacturer's gateway to win, not only the rich, fertile Spanish market (Spain is third wealthiest of world powers), but also to attract and interest the buyers of the twenty-three other countries of the world—who are

being urged to attend through a worldwide advertising campaign.

The Exhibition of Barcelona, 1929, is the world's greatest export advertising space.

Special low freight rates . . . arrangements for no tariff on materials for exhibit . . . exhibition space without charge for American manufacturers seeking the Spanish market.

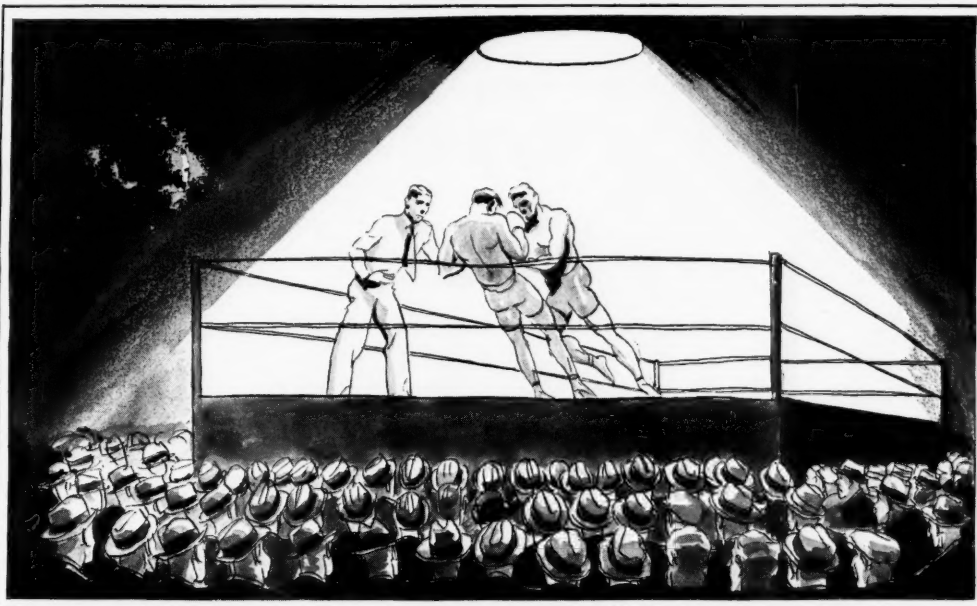
Statistics and data on the potentiality of your product in the world markets may be had by writing to the address below:

*United States Delegate, Exhibition of Barcelona,  
Dept. 274, Steinway Hall, New York City, N. Y.*

## International Exhibition Barcelona

May—1929—December





## Men may not be able to “come back” but a booklet can

“ALWAYS around the corner,” is the adage of prize fighters, “lurks a man who can lick you.”

Always in some company is a buyer that your salesman cannot sell, even with a logical proposition. Your man has run into a stone wall, and he cannot come back with any kind of a knock-out argument.

That's the time for a booklet, a broadside, to go over the top.

Subtly, lucidly, clearly, a mailing piece can present sales argument, facts, pictures, and it is not accompanied by any offending personality. Like a fresh

man in the ring, it plunges into the presentation of the proposition with vigor, it catches the buyer in a relaxed mood, with his guard down ready to listen to what the booklet has to say.

Seaman representatives are adept at suggesting papers that will make the proper impression on the prospect, that offer the right canvas on which to paint your message. Seaman offers the last word in fine printing papers, makes up dummies free of charge — offers test sheets with which you can very easily picture your proposition. May we be of assistance to you in your next message?

### *Flexible Folding Enamel*

*Suitable for all classes of direct mail advertising. Ideal for catalogues, especially those on which no separate cover is used.*

### SEAMAN PAPER COMPANY

CHICAGO	411 West Ontario Street
NEW YORK	200 Fifth Avenue
ST. PAUL	1507 Pioneer Bldg.
MINNEAPOLIS	515 Washington Avenue
MILWAUKEE	1st Wisconsin Nat. Bank Bldg.
BUFFALO	93 Mississippi St.
DES MOINES	425 W. Grand Ave.
PHILADELPHIA	815 Atlantic Building
ST. LOUIS	1006 Clark Avenue

# SEAMAN PAPERS

**A new type design**

# **COOPER FULLFACE**

**By OSWALD COOPER**

---

**Not proposed as "straight reading"  
type . . . its new form and heit might  
be distracting to those persons who  
take their types weak, with lots of  
sugar . . . . .**

**but**

**for the part of printing that's called  
Display . . . outstanding, important  
parts . . . for the words that are not  
language merely but also are a part  
of design, in tone (harmonizing or  
contrasting) with the scheme of the  
piece—**

**For Advertising  
in the spirit of the times!**

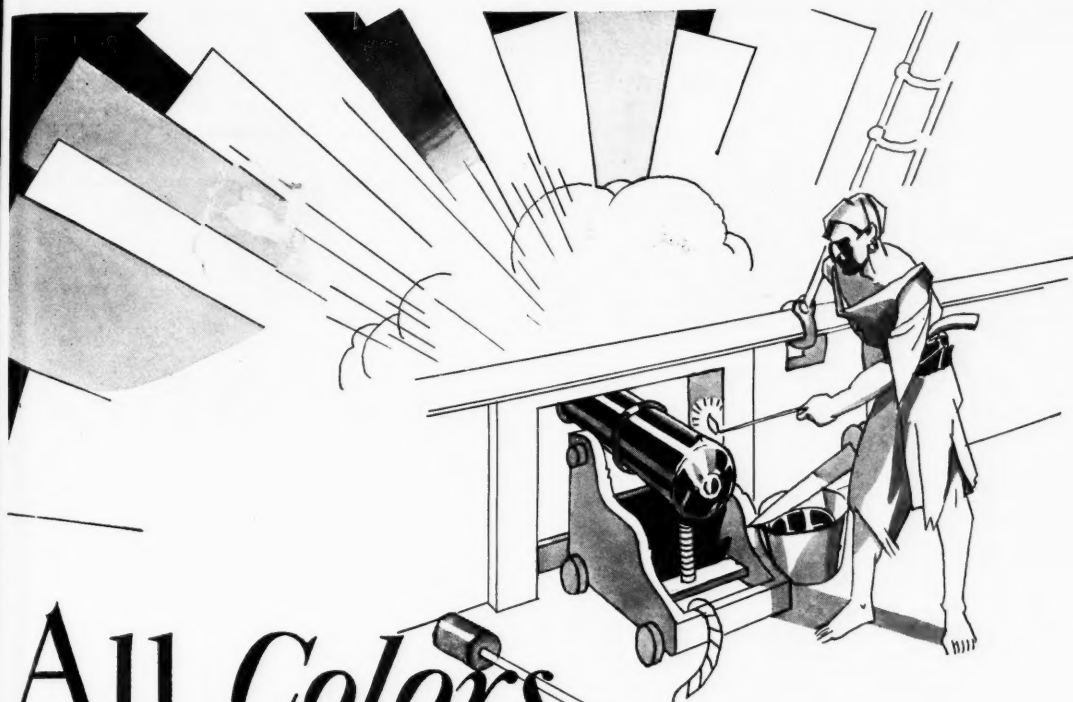
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**Specimen on request**

**BARNHART BROTHERS  
& SPINDLER**

**Type Founders 60 Years . . since 1869**

**Chicago   Washington, D. C.   Dallas   Saint Louis  
Kansas City   Omaha   Seattle   Vancouver, B. C.**



# All Colors, All Weights, All Sizes.....

**M**EN'S imaginations were gripped, when, less than a year ago, Caslon Bond announced that it was about to pioneer the popular priced bond field—to bring watermarked uniformity and standardization into a strata of bond paper that was unknown, unhonored, and unsung. Truly an adventure, a plunge into the unknown.

Now booms the second gun of the campaign—six more colors—in answer to the public's quick reception and welcome for facts honestly presented.

Cherry, Cafe, Russet, Gray, Primrose, Salmon—these are now ready in addition to

the six colors that have been making history during the last year—Blue, Green, Buff, Pink, Canary and Goldenrod. Today Caslon Bond equals in range of colors and weight any watermarked sheet on the market—sells for 2 to 4c a pound less than any bond meeting like standards.

Your paper merchant will gladly send you test sheets in any color or weight you desire. Ask for a copy of "*Hidden Gold in the Bond Field*" which tells you the whole story.



Send for Your Copy

## CASLON BOND

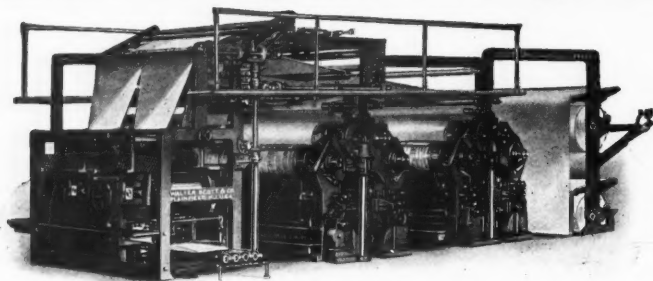


MUNISING PAPER COMPANY

MUNISING, MICHIGAN

Please Mention THE INLAND PRINTER When Writing to Advertisers.





SCOTT "Straight-Unit" END FOLDER QUADRUPLE PRESS—CLASS VSD

**Scott**

"Multi-Unit" and "Straight-Unit" Newspaper Presses

**WALTER SCOTT & COMPANY**

MAIN OFFICE AND FACTORY PLAINFIELD, NEW JERSEY  
NEW YORK OFFICE . . . . . Brokaw Building, 1457 Broadway  
CHICAGO OFFICE . . . . . Monadnock Block

There Is Only  
ON... Quality

IT makes no difference what type of press you may have installed—cutting and creasing presses, lithograph presses, offset or newspaper presses—you can be assured of a high standard throughout. Stringent manufacturing standards have been maintained for nearly fifty years and have always kept abreast of the times. The finest materials, the finest workmanship and the finest and highest standards make Scott Presses all one quality—the best.

## "The" Raised Printing Process

A COMBINATION HARD TO BEAT

TRADE **Embossography** MARK

Our patented process, positively the only method of producing raised printing effects that are **Hard, Flexible and Permanent**; and

### The Embossographer

An automatic machine for producing raised printing effects, that automatically receives stock from the printing press, applies the powder, dusts off the excess and delivers to the heater or Embossing Machine or may be fed by hand

Our Latest Product

#### "THE LITTLE GIANT"

will take sheet up to 9 x 12. Gas or electric heat. Complete with all appurtenances

**\$100.00**

Discount for Cash, or Suitable Terms

Embossing and Engraving Compounds . . . . . \$2.50 per pound

Gold, Silver, etc., in every variety. Write for prices and further information.

**The Embossograph Process Company, Inc.**

ESTABLISHED 1915

Patented Processes & Machines for Producing Raised Printing  
The Camel Back Gum and Varnish Drier

251 William Street

New York, N. Y.



Who's in a name? To Neenah Bond is given the honor of being the family name of the Neenah line—a group of distinguished bond and ledger papers.

Such honor indicates that Neenah Bond has a demonstrated and proven quality.

Its moderate price enables its purchase by a wide circle of users who can be charged neither with extravagance nor with penny-pinching.

Neenah Bond has a durability, a finish, and a quick-drying quality that passes the most critical of all tests, that of the printer.

Made in white and nine colors. If you are looking for real value in its class of medium-grade rag bonds—try “Neenah.”

# Neenah Bond

☞ *Use envelopes to match your stationery* ☞

## DISTRIBUTORS

APPLETON, WIS. . . . . Woelz Brothers  
BALTIMORE, MD. . . . . J. Francis Hock & Co.  
NEW YORK CITY . . . . White-Burbank Paper Co.


*“Note the Tear and Wear as well as the Test”*

# NEENAH

## PAPER COMPANY

*Neenah, Wisconsin*

OLD COUNCIL TREE BOND  
SUCCESS BOND  
CHIEFTAIN BOND  
NEENAH BOND

Check the  Names

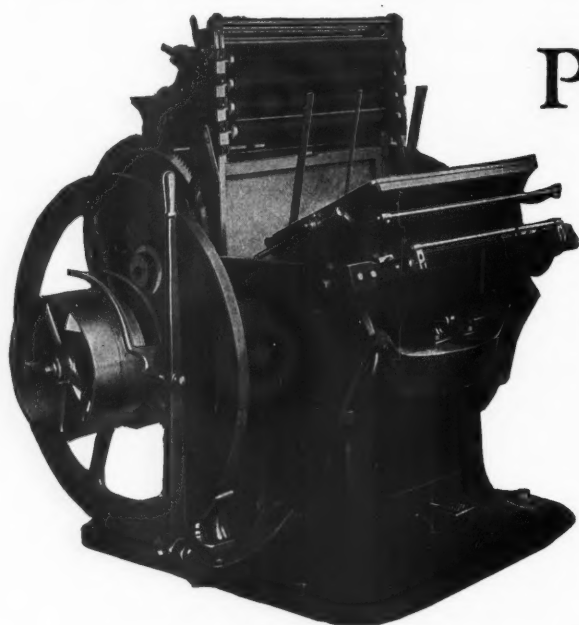
GLACIER BOND  
STONEWALL LINEN LEDGER  
RESOLUTE LEDGER  
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Please Mention THE INLAND PRINTER When Writing to Advertisers.

# Laureate and Colt's Armory



## PLATE PRESSES

*Versatile — Profitable*

**Thomson-National  
Press Co., Inc.**

FRANKLIN, MASSACHUSETTS

New York Office: Printing Crafts Bldg., 461 Eighth Ave.  
Chicago Office: Fisher Bldg., 343 South Dearborn Street

Also Sold by All Branch Offices of the  
American Type Founders Co. and Barnhart Bros. & Spindler

# The w-RIGHT PAPER PUNCH

affords greatest variety of work and fills  
every punching requirement of the bindery:



Round and Open  
Hole Punching!  
Perforating!

*Interchangeable  
Attachments*

Tab Cutting!

Round Cornering!

Multiple Hole Punching

for Bookkeeping Sets

or any other kind of

special shaped holes!

*Foot or Power  
Driven Models*

**RAPID! CONVENIENT! LOW PRICED!**

*Write to "WRIGHT" for the right information.*

## The J. T. Wright Company

MANUFACTURERS OF PAPER DRILLING, PUNCHING AND PERFORATING MACHINERY  
ALSO DESIGNERS AND BUILDERS OF SPECIAL MACHINERY

2101-2103 Reading Road

CINCINNATI, OHIO

Agencies in principal cities





# COLOR?.....YES

## *Matching or Contrasting* FOR ART MODERNES

...This thing called "Modernism" is creating new and larger business for the Graphic Arts Industry. Those who produce modern art can find the Correct Paper to carry out their ideas effectively at Swigart's.

Papers in a riot of bright colors, delicate tints and finishes are in Swigart's warehouse. Our stock of these papers has been selected with the idea of aiding in the development of the Modernistic Idea. We have the paper to meet the unusual and serviceable demands of the Art Modernes.

**LINWEAVE MILANO**—Moderately priced, fine quality laid antique paper, ranks in appearance and service with the high-priced imported hand-made papers. *White jade and four colors.*

**LINWEAVE SAROUK**—Paper and cards with envelopes to match. Here is "something different." Unique in appearance, of a durable character, easy to print and fold. *Six colors.*

**LINWEAVE CHATEAU VELLUM**—A wide range of colors and sizes makes this line of announcements adaptable to many uses. *Eight colors.*

**GEORGIAN**—The persuasive paper for the printed word. A laid paper, deckle edge, of pleasing surface and texture. *Twelve colors.*

**DELLA ROBBIA**—Embodies such hand-made features as unusual colors, crackle, and roughness of finish that give distinction to the simplest type page or the most elaborate and distinctive printing. *Six colors.*

**RAMONA**—Easily adaptable as a background for printing in the different processes. *Twenty-six colors.*

**WHITING-PATTERSON**—Imported box coverings. Truly modernistic in conception, design, and color.

*Sample sheets or dummies gladly furnished on request.*

## SWIGART PAPER CO.

**Standard Printing Papers of  
Known Values**

*Hammermill and Warren Distributor*

723 South Wells Street

Telephone Wabash 2525

## CHICAGO

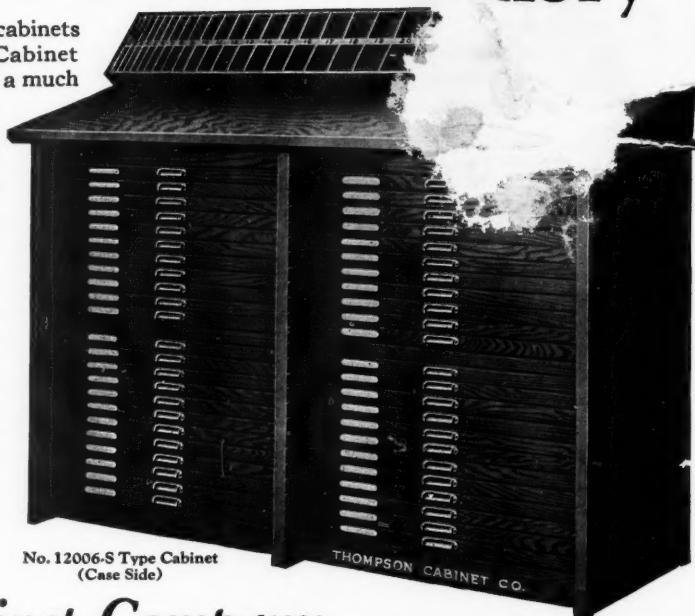
## ..... better type cabinets at lower prices and of preferred Semi-Steel Construction

**W**HY pay more for your type cabinets when this THOMPSON Cabinet gives you semi-steel construction at a much lower price? The ideal combination of waterproof plywood and steel is now an accomplished fact. The perfect design, the beautiful finish (either two-tone antique oak or green enamel) and long-life construction are primary features.

**Standard Equipment.** No. 12112 Removable Working Top. This top has a storage bank at the rear for No. 13140 Space and Quad Case and quarter-size cases. Forty-four No. 12735 California Job Cases and two No. 12710 Blank Cases. No. 13210 Lead and Slug Case.

Finished with paneled back.

For Sale by Independent Dealers  
and Type Founders the World Over



No. 12006-S Type Cabinet  
(Case Side)

**Thompson Cabinet Company** Ludington, Mich., U. S. A.

MILLER & RICHARD, Toronto, Canada, Agents for Canada



## CHRISTMAS PERSONAL GREETING CARDS

for the ENGRAVER AND PRINTER

**A**S ACTUAL PUBLISHERS, we have designed and prepared a line of Christmas Personal Greeting Cards for 1929 at attractive prices. The marvelous growth of Personal Greeting Cards affords you a wonderful opportunity to enter this field. Our line consists of over 1,000 new numbers covering a wide range both in DESIGNS AND PRICES.

Wood Cut Effects ♦ Heliogravures ♦ Photochromes ♦ Oilochromes  
Aquarell Prints ♦ Hand-Colored Cards ♦ Parchments ♦ Steel-Die Cards  
Genuine Dry-Point Etchings ♦ ♦ Offset Lithographed Cards, Etc.

Included are many designs published in our own plants abroad. We cater to the finest trade in this country, so you will be assured of a line unsurpassed in variety and distinctive in design. *Write us and we will have our representative call upon you.*

QUALITY ART NOVELTY COMPANY, Inc.  
PERFECTION ART CO., Inc. NEWMAN PUBLISHING CORP.  
18-22 West Eighteenth Street, New York City

# ANNOUNCEMENT

To

PHOTOGRAPHERS AND OFFSET PRINTERS,  
PHOTO-ENGRAVERS AND TYPOGRAPHIC PRINTERS,  
TIN DECORATORS, LABEL PRINTERS,  
NAME PLATE MAKERS AND  
ELECTROTYPERS

## Introducing HUEBNER ECONOGROUP PHOTO COMPOSER

A Scientific Precision Shop Tool for small or large plants

The only Photo Composer protected by  
patents sustained in U.S. Courts



*The Lowest Priced Photo Composer and  
Plate Maker on the Market*

FOR making economically grouped or repeated offset plates, copper plates, zinc etchings, also negatives on glass or film.

For making group subject original plates from which maximum size electrotypes are made for large type presses.

For producing complete press plates for small Typographic, Vertical, Horizontal or Rotary Presses.

Eliminates waste and time-consuming operations.

Cut your production costs and compensate yourself!

*We provide practical processes and formulas adapted for your particular work.*

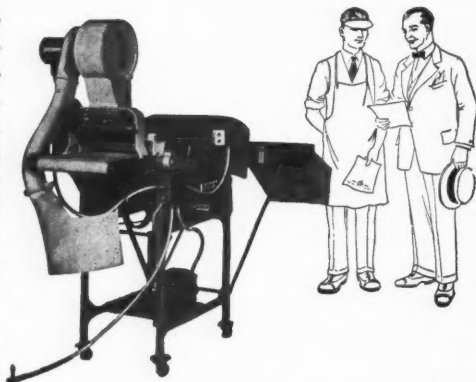
Write for complete information to

HUEBNER-BLEISTEIN PATENTS COMPANY

344 VULCAN STREET  
BUFFALO, NEW YORK, U.S.A.



# Do-More



*The only  
Automatic Process Embosser  
complete in one unit*

Produces sharp RELIEF EMBOSSEING effects in any color or colors desired without the use of dies or plates.

DO-MORE can be lined up with the delivery end of any automatic press —printing is done in usual manner —sheets or cards drop to DO-MORE conveyor, are processed and delivered to tray. No extra labor required

*Use DO MORE  
on*

*Letterheads  
Business Cards  
Social Announcements  
Menus  
Programs  
Blotters*

*DO-MORE produces  
3000 letterheads or  
6000 cards an hour.  
Operates on only 3  
ounces of powder.  
Comes fully equipt,  
ready to set up and  
operate.*

## AUTOMATIC PRINTING DEVICES CO.

543 HOWARD STREET, SAN FRANCISCO

A. P. D. Sales Co., Inc., 280 Broadway . . . . . New York City

A. P. D. Sales Co., Inc., 203 Transportation Bldg. . . . . Chicago, Ill.

SEND FOR OUR BOOKLET

AUTOMATIC PRINTING DEVICES CO.  
543 Howard Street, San Francisco.

Gentlemen: Please send us literature on DO-MORE.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_



## Now What Do You Know About That!

**T**HAT sure is good news! It's the most progressive step this old Shop has ever taken. The Boss won't know the work this outfit will turn out from now on with Imperial Metal.

"I've worked with a lot of type metals in my time, good, bad and indifferent, but I never have seen a metal that could 'match a candle' with Imperial.

"It's hard to believe a type metal could make such a difference in the work of a shop. Yet, I know that you just can't beat Imperial and the Plus Plan when it comes to making clean, sharp plates; keeping machine troubles down and lowering metal costs.

"Well, all I've got to say is that the Boss has a big surprise coming to him. He'll find out that it pays to buy metal from a firm that, for years, has done nothing else but make type metals.

"Say, by the way, are you acquainted with the Plus Plan? If not, you better send for a copy."

**IMPERIAL TYPE METAL CO.**  
Manufacturing only the following type metals:

LINOTYPE  
ELROD  
MONOTYPE  
LUDLOW

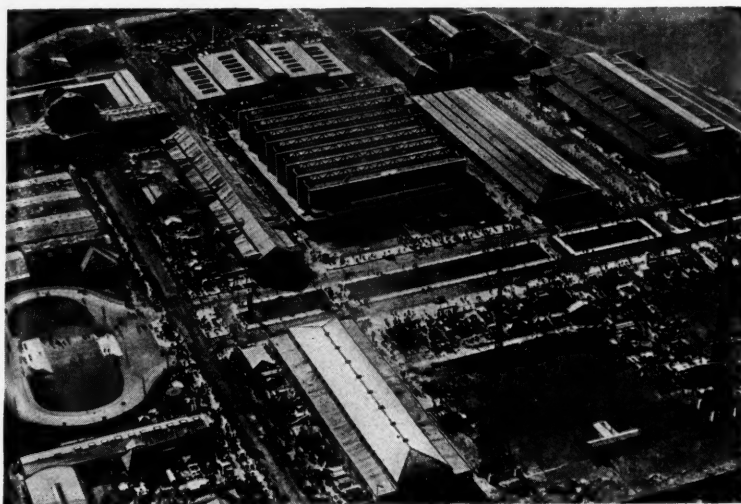
**Imperial  
METAL**

INTERTYPE  
LINOGRAPH  
STEREOTYPE  
THOMPSON

Philadelphia · Cleveland · New York · Chicago

# NEW IDEAS

..... *new money-making merchandise await you at the world's largest buying and selling center*



Airplane View of Part of Grounds and Exhibition Buildings, Leipzig Trade Fair

Last spring, 185,000 buyers from 44 countries attended the great fair at Leipzig. More than 2,000 American buyers found profit and pleasure here.

They made money. They made friends. They had a thoroughly enjoyable time.

More of them will be here for the 1929 Spring General Sample Fair—March 3rd to 9th, or the great Technical Fair and Building Fair—March 3rd to 13th.

Come along with them. You will find a greater list of profitable purchases than ever before in the history of the Fair.

You will see the wares of 10,000 exhibitors from 22 countries—1,070 exhibits of presses and printing equipment, stationery, office supplies, appliances, books and graphic art.

You will save traveling time and expense. All the merchandise of Europe will be at your finger-tips for inspection.

You will have no long trips to out-of-the-way factories. Not a minute wasted on fruitless search. Lots of time left for recreation.

Plan now to come. Let us help you make your trip abroad more profitable and pleasurable.

Let us tell you about special travel rates, special living accommodations, free visas, and generous helpful service. Leipzig

wants you to make money and save money.

Tear off the coupon below right away and mail it to us. We'll send you full information. No obligation. Write now.



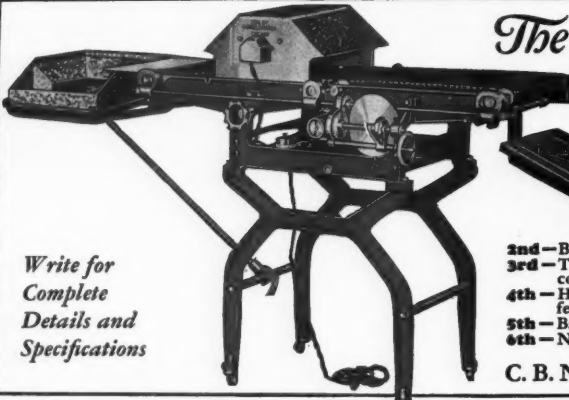
## LEIPZIG TRADE FAIR

New York Office:  
11 West 42nd Street

LEIPZIG TRADE FAIR, Dept. I-1  
11 WEST 42nd STREET, NEW YORK CITY

Gentlemen: Please send me a copy of the booklet "A Save-Money Trip to the Make-Money Fair" which contains complete information regarding profit possibilities, special travel rates and your free service.

Name .....  
Address .....  
Firm .....  
Business .....



*Write for  
Complete  
Details and  
Specifications*

## The CAMEO EMBOSSER

(For P. & L.)

Increases Quality

Because

- 1st—The improved dusting and fee.
- 2nd—Being friction driven, any sp.
- 3rd—The improved adjustable heat consuming more current.
- 4th—Heater and conveyor can be feeding speed.
- 5th—Ball bearing at all important po.
- 6th—No belts; complete mechanical.

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go, Ill.

C. B. NELSON CO., 727 S. Dearborn

## "NORTHWESTERN"

**Push-  
Button  
Control  
Motors**



### Power at Your Fingertips!

Just press the button and Northwestern Motors respond instantly to give life to your machines . . . and a profit to yourself.

Our illustrated folder and price list describing these motors will be a revelation, as our prices compare favorably with the older types on the market without push-button control. Write for this folder.

### Northwestern Electric Co.

408-16 S. Hoyne Ave.

2226 South San Pedro  
Street, Los Angeles, Cal.;  
43 South Third Street,  
Minneapolis, Minn.;  
3-260 General Motors  
Building, Detroit, Mich.



Chicago, Ill., U. S. A.

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delphia, Pa.; 100 Pearl St.,  
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Street, New York City;  
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ronto, Ontario, Canada.

## Volume plus Skill in Book Binding

For years before our capacity was 45,000 case-bound books per day, the quality of Brock & Rankin workmanship was our best salesman.

It still is.

Present modern facilities enable us to turn out the quality of workmanship which meets our own standard, at costs which make your use of our facilities an economy for you.

Customers from coast to coast—  
Write.

Edition Catalogs; Edition School  
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Imitation Leather, Super Finished;  
Paper Cover Catalogs; Edge Gilding.

## BROCK & RANKIN

INCORPORATED  
Commercial Binders for Thirty-Six Years

619 So. La Salle Street

Chicago, Illinois

## THE FASTEST SELLING FOLDERS IN AMERICA

Because:

# SIMPLICITY=

*Distributed Only by Our Own Branches in 18 Principal Cities*

Free Trial  
Without Obligation

## RUSSELL ERNEST BAUM

615 Chestnut Street  
PHILADELPHIA

HAIR-LINE ACCURACY  
NO SPOILAGE  
EASE OF OPERATION  
LOW FIRST COST  
LOW UPKEEP



**BEAMAN  
BROS. & COMPANY**  
512 Sherman St.  
Chicago

Here are **7** Reasons why

**Dennison's  
GUMMED PAPERS**  
Satisfy Printers

1. Unexcelled gumming
2. Paper lies flat
3. Wide range of colors
4. Perfect writing and printing surface.
5. Uniform quality
6. Waterproof packaging
7. Right price

*Order Dennison's gummed paper thru your jobber*

**DENNISON MANUFACTURING CO.**  
Framingham, Massachusetts

**Dennison's**  
GUMMED PAPER

*...with this*

**Stokes & Smith Rotary Press**

Here is the only press that will feed died-out blanks, made-up envelopes and sheet work equally well.

Prints from curved plates. Saves time and money on envelopes, bill heads, office forms and general commercial printing.

Used by most of the leading envelope makers.

Average conservative speed for general work, 7,000 to 8,000 impressions per hour.

One user averaged 8,600 per hour over a long period.

Successfully feeds any stock from tissue to light cardboard. All parts easily accessible; operation and adjustment very simple.

*Write for details — no obligation*

**STOKES & SMITH COMPANY**

Summerdale Avenue, near Roosevelt Boulevard  
PHILADELPHIA, PA.

British Office: 23 GOSWELL ROAD, LONDON, E. C. 1

**7000 TO 8000  
IMPRESSIONS  
PER HOUR**



## Composing Room Efficiency

Requires Modern Equipment

Expert service furnishes  
the Midwest in the  
and selection of modern

**The Wanner Co.**

714-16 So. Dearborn Street

Printing Machinery, Furniture, Supplies and Outfits. Bldg.

CHICAGO, ILL.  
Printing Machinery

## STAT-ERAD

APPROVED BY  
NATIONAL BOARD OF FIRE  
UNDERWRITERS



PATENTED OCT. 18TH, 1921

### The Electric Neutralizer

*Easily Installed on Any Press*

Operates from regular electric supply line, through transformer which we furnish. Equally effective on all flat-bed cylinder presses. Will ship on fifteen days' trial. Give press equipment, current and voltage.

**J. & W. JOLLY, Inc.**  
Holyoke - - Massachusetts

Canadian Agents:  
Toronto Type Foundry Co., Ltd., Toronto, Ont.

## PEERLESS

*The Black that makes the ink  
that "makes" the job*

A **Peerless** made ink keeps customers for you and your customers because it gives *uniform* results of highest quality at a low cost per square foot of paper.

*Samples on request*

# INK

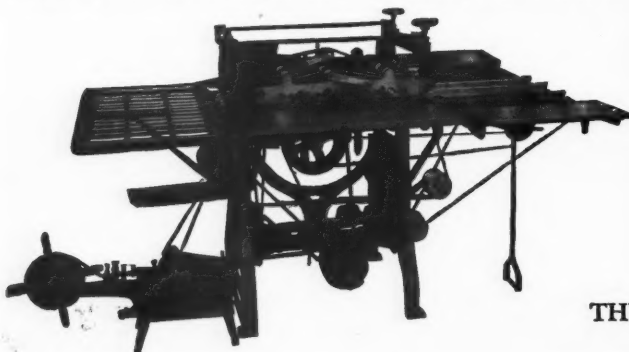
*The Life Blood of Your Business*



The Peerless Carbon Black Co., Pittsburg, Pa.

*Sole Selling Agents*  
**Binney & Smith Co.**  
41 E. 42nd Street-New York City

## The Brackett Double Head Stripping Machine



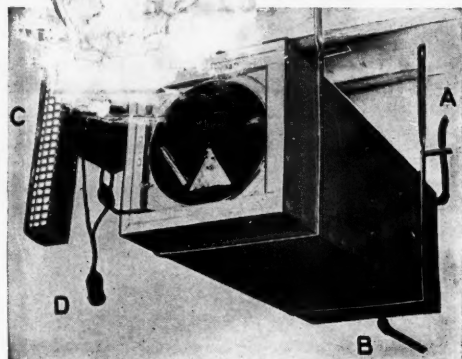
Brings Bookbinding costs down to an unusually low level. The cheapest kind of human labor can not compete with it.

It does the unusual things in bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere in the world.

Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers should investigate the unusual merits of this machine if they are interested in lower costs and greater profits.

**THE BRACKETT STRIPPING MACHINE**  
Topeka, Kansas, U. S. A.

There is only one  
**Humidizer**  
 wholly for  
 the **INDUSTRY**



UTILITY HUMIDIZER

A, water supply; B, drain; C, control; D, light connection

It does not spray nor sprinkle.

It does purify the air, stopping coughs and colds.

Conditions paper, stops stretching, shrinking and off-setting, improves rollers, saves ink, saves coal, kills static, saves time, reduces profanity, and adds to profits. Write for estimates for equipping your plant.

### WHAT OTHERS SAY:

"They have eliminated static electricity and the paper does not change size... get much better register... subject to less colds."  
 — Gridley-Downey Company, Orange, Mass.

"The Utility Pure Air Humidizer has been very satisfactory. Has operated continuously for over a year without interruption... Raises the humidity 20 to 30 degrees... Have recommended it highly to several of our friends." — Champion Coated Paper Co.

"Your method of supplying moisture to the air is superior to a spray system. We place the Humidizer on wheels and move to any place where trouble is experienced." — Technical Trade School, Pressmen's Home, Tennessee.

"With the fan running at 1150 RPM, the machine delivered 720 cubic feet of air per minute, the equivalent of recirculating the air in a room of 10,000 cubic feet four times per hour. At the end of two hours there was no sign of dust coming through. In 20 minutes the humidity was raised 25%. There is a saving of coal for heating, and removal of the cause for many colds and throat irritations." — Engineers' Report. Copy on application.

### Electric Sheet Heaters, Safety Gas Heaters for Printing Presses

All the popular types, with or without automatic cut-offs. Either the safe reflector type or open-flame burners. For Vertical, Horizontal and Kelly presses we supply two rows of heat when desired.

*All machines patented by Charles H. Cochrane*

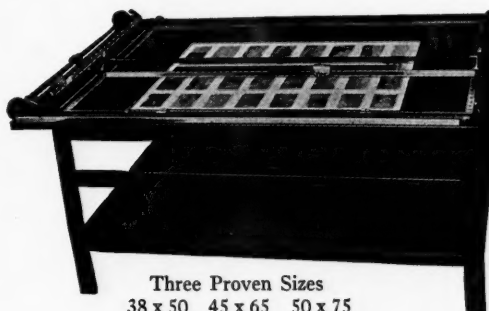
**UTILITY HEATER CO.**

239 Centre St. (Phone Canal 2989) New York City

Better Line-up  
 will give you the advantage

The **Craftsman**

**Geared Line-up Table**



Three Proven Sizes  
 38 x 50 45 x 65 50 x 75

at the New Low Prices  
*brings you perfect Line-up.*

All the features but the lighting are the same. This is omitted, that's why the prices are lower

You get the same superb accuracy, from the same geared straight-edges that lock in position in the same manner,  $2\frac{1}{2}$  inches,  $\frac{1}{8}$  inch, and flat on the sheet. No torn sheets — no holding up of straight-edges by hand while moving them across the table. The same Automatic Ink Liners produce the same hair-fine sharp ink lines. The same quick-action sheet grippers and guides insure the same rapid and accurate positioning. The New Craftsman Line-up Table is built in the same three sizes, proven right by experience, 38" x 50", 45" x 65", 50" x 75". Only the price is smaller. Otherwise you get the same unfailingly accurate precision device. If you are still depending on old-fashioned, makeshift or indifferently accurate line-up paraphernalia, this is your opportunity to get the best at a figure never before obtainable. Write us and tell us just what kind of shop you run and we will tell you which of the three Craftsmen will serve you best, and the cost. Better write today.

**Craftsman**

**Line-up Table Corporation**

*Makers of World's Leading Line-up Device for Printers*

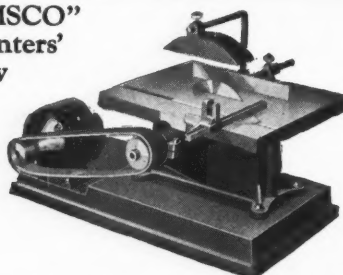
49 RIVER STREET

WALTHAM, MASS.



# "AMSCO" Products

## "AMSCO" Printers' Saw



A general utility Printers' Saw at astonishingly low price. Ball bearings, elevating table 13 x 19 inches, 60-pica micrometer gauge, with motor and cord for attaching to light socket. Price f. o. b. New York . . . . . \$98.00

Order direct or from a dealer who will supply you with all genuine "Amsco" Products for Printers. Send for descriptive circular today.



Manufactured by  
American Steel Chase Co.  
126 Centre Street  
NEW YORK



Red hot right now from the new numbers, more suggestions—fulfillment. New Price List No. 300 and gives you the square-toed economy prices on more envelopes than are to be had from any other single source in America!

Think of it. Over 20 million in stock, ready for instant shipment, embracing over 700 individual styles, sizes, weights, paper stocks.

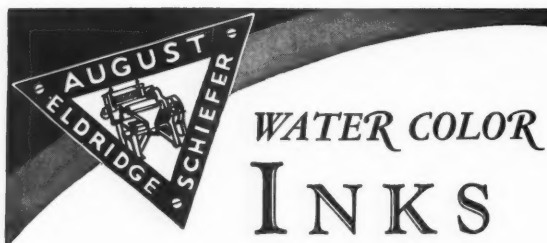
The world's widest selection of window envelopes, air-mail and other specials. Most everything you would expect to be a "special order" elsewhere is here on hand!

Free to any printer or lithographer—and today's mail is none too soon for your request!

You can't be fair to your shop without this gold mine of envelope reference right at your hand. Have Miss Steno write your letter now.



South Water from Clinton to Ferry Sts. Milwaukee Wisconsin



## WATER COLOR INKS

SOME of the best water color work being produced today is done with TRIANGLE INKS. We have been making Water Color Inks for all processes for many years. Why not write for samples or further information?

TRIANGLE INK & COLOR CO

26-30 Front Street, Brooklyn, N. Y.  
Phone: Triangle 3770-71

Western Service Office:  
13 South Third Street  
St. Louis, Mo.

TRADE LINOTYPE MARK

## METAL FEEDER

Easily installed on any Linotype  
Keeps metal at even temperature  
Can't feed too fast or too slow  
Requires little attention

Order from the Nearest Agency

Mergenthaler Linotype Co.  
Brooklyn, New York

SAN FRANCISCO CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE, LIMITED

TORONTO

Representatives in the Principal Cities of the World



F-4313—Linotype Metal Feeder, for all models (except 42 em) without electric pot . . \$40.00

F-4314—Linotype Metal Feeder for electric pot. All models except 42 em . . . \$40.00

F-4315—Linotype Metal Feeder, for all 42 em models without electric pot . . . \$50.00

F-4316—Linotype Metal Feeder for electric pot. All 42 em models . . . \$50.00

(All prices subject to change without notice)

LINOTYPED IN THE GARAMOND FAMILY

# Rockaway Automatic Space Band Cleaner

## Has Proved Its Great Merit



*Leading Newspapers Use and Praise It!*

The Automatic Spaceband Cleaner will clean 30 bands in a minute. Saves time and materials. Spacebands will remain true and last twice as long as those cleaned by hand. No adhering metal when they are cleaned with ROCKAWAY. Here's a machine that will save you time and money and help produce better printing. Used by leading printing plants and newspapers in America and foreign countries.

## INVESTIGATE!

### Some of the Printing Plants and Newspapers Now Using the Rockaway Automatic Spaceband Cleaner:

Kansas City Journal Post.  
Syracuse Herald.  
Athens Messenger, Athens, Ohio.  
Philadelphia Bulletin.  
Zanesville Publishing Co.,  
Zanesville, Ohio.  
Aurora Beacon News.  
The News Publishing Co.,  
Charlotte, N. C.  
Greensboro Daily News.  
Dayton Daily News.  
Jackson Citizen Patriot.  
Evening Call Publishing Co.,  
Woonsocket, R. I.  
Sioux City Tribune.  
The Dover Reporter, Dover, O.  
Evening Star Newspaper Co.,  
Washington (2 machines).  
J. B. Lyon Company, Albany.  
Joliet Herald News, Joliet, Ill.  
Courier-Post Co., Camden, N.J.  
Florida Times Union, Jacksonville, Fla.  
Janesville Gazette, Janesville, Wis.  
The Oregonian, Portland, Ore.  
The Indianapolis Star.  
Concordia Pub. Co., St. Louis.  
National Weeklies, Winona, Minn.  
The Spokesman-Review, Spokane, Wash.  
Houston-Post Despatch.  
The Fond du Lac Reporter.  
The Oshkosh Northwestern.  
Jackson Daily News, Jackson, Miss.  
The Providence Journal.  
The Wheeling Register.  
The Schenectady Gazette.  
The Pittsburgh Press.  
Fort Worth Star-Telegram.  
Miami Herald.  
Elmira Star-Gazette, Inc., Elmira, N. Y.  
Utica Observer Despatch.  
Peoria Journal Transcript.  
The Times Herald, Dallas.  
Trade Press Publishing Co., Milwaukee, Wis.

The New Orleans Times-Picayune.  
New Orleans States.  
North American Press, Milwaukee, Wis.  
Gazette Times, Pittsburgh, Pa.  
The Times Mirror Company, Los Angeles, Cal.  
The Buffalo Times, Inc.  
Journal-Gazette, Fort Wayne.  
Winchester Sun, Winchester, Ky.  
Rochester Times Union.  
The Saint Paul News.  
Birmingham News.  
The Minneapolis Tribune.  
The Minneapolis Journal.  
The Minneapolis Star.  
Belleville Democrat, Belleville, Mo.  
Ameryka-Echo, Toledo, Ohio.  
The Illinois State Journal, Springfield, Ill.  
The Courier Express, Buffalo.  
The Erie Dispatch Herald.  
The Commercial Tribune, Cincinnati, Ohio.  
The Durham Herald, Durham, N. C.  
Iowa Telegraph & Times Journal, Dubuque, Iowa.  
Chattanooga Times.  
Knickerbocker Press, Albany.  
Lima News, Lima, Ohio.  
Evening Tribune, Lawrence.  
Springfield News & Sun, Springfield, Ohio.  
Savannah Morning News.  
The Scrantonian, Scranton, Pa.  
Margach Mfg. Co., New York.  
Federal Printing Co., New York.  
Long Island Star.  
The Case, Lockwood & Brainard Co., Hartford, Conn.  
Vail-Ballou Press Co., Binghamton, N. Y.  
The Cannon Printing Co., Milwaukee, Wis.  
Mitchell Printing Co., Greenfield, Ind.  
The Plimpton Press, Norwood, Mass.

### Foreign Countries

**CANADA**  
Canadian Government Printing Office, Ottawa.  
Calgary Herald, Calgary.  
Ottawa Evening Journal.  
Edmonton Journal, Alberta.  
Garden City Press, Gardenvale, Que.  
Ottawa Citizen.

**HOLLAND**  
J. B. Crambie, Amsterdam (2 machines).

**AUSTRALIA**  
Smith & Miles, Ltd., Sydney.

**SOUTH AFRICA**  
Argus South African Newspaper (2 machines).

**BRAZIL**  
National Paper & Type Co. Br., Buenos Aires (1 mach.).

**ENGLAND, SCOTLAND**  
The Amalgamated Press, London (2 machines).  
Cornwall Press, London (1 machine).  
Daily Mail, London (1 mach.).  
Evening News, London (1 machine).  
St. Clements Press, London (1 machine).  
The Scotsman, Edinburgh (1 machine).  
The Glasgow Herald, Glasgow (1 machine).  
The Courier, Tunbridge Wells, London (1 machine).  
Hazell, Watson & Viney, Ltd., London (1 machine).

**NEW ZEALAND**  
Auckland Star, Auckland.  
Evening Post, Wellington.  
Dunedin Times, Dunedin.  
The Evening Star, Dunedin.

No More Hair Lines  
No More Loose Sleeves

No More Crushed Matrix Walls  
No More Distorted Spacebands

**The Omaha Daily News** We have been using the Rockaway Automatic Spaceband Cleaner for nearly one year and we are pleased to inform you that it does very satisfactory work. In addition, it lengthens the life of the bands, as there is less wear and tear in putting the bands through the Rockaway cleaner. Under the old system of cleaning spacebands by hand, there was a tendency to wear down the bands on account of the unevenness in rubbing them.—O. L. Sitzman, Business Manager.

**The Birmingham News** writes: We have used one of your Rockaway Automatic Spaceband Cleaners for seven or eight months, and are very well pleased with the machine; in fact, we would not like to be without a Rockaway. It is a wonderful little machine, a great time saver; cleans bands so much better than is possible by hand, which lengthens the life of both spacebands and matrices. We are glad to have the opportunity of saying a good word for the Rockaway.—W. A. Carns, Mechanical Superintendent.

**The Minneapolis Tribune** says: The Minneapolis Tribune have used a ROCKAWAY SPACEBAND CLEANER for the past three years and have been more than pleased with its performance. We feel that any composing room that has used your machine for at least a month would never go back to the old way of cleaning their spacebands, due to the time saved and perfect work of your machine, which leaves the band bright and sharpened-edged with no chance for metal to collect.—Geo. L. Cuile, Linotype Machinist.

**THE PITTSBURGH GAZETTE TIMES** ESTABLISHED 1789 We are pleased to be able to advise you that  
**PITTSBURGH CHRONICLE TELEGRAPH** ESTABLISHED 1841 the Rockaway Automatic Spaceband Cleaner which we purchased from you some time ago has proved itself a decidedly useful addition to our equipment. The cleaning of the spacebands is being accomplished in just about half the time, and strange as it may seem, it is not only a very great time and labor saver but the spacebands are more thoroughly cleaned than by the hand method. We will be very glad to speak a word in its favor upon any occasion.—David B. Smith, Business Manager.

**WRITE TO US** for descriptive literature and opinions of printing plants and other newspapers throughout the country endorsing the ROCKAWAY SPACEBAND CLEANER, address

**The Rockaway Company**  
4926 Vliet Street Milwaukee, Wis.



THE ONLY METALLIC RAISING COMPOUNDS (Copper) that will stand up in the Automatic Dusting

*Do Beautiful Work • Increase Production •*

... Let Us Prove It ...

FLEXO MANUFACTURING COMPANY

35 HOWARD STREET

Department I

Start the New Year

*Right!*

Build profits through economy by using the M. & W. Few-Piece Form Locking System and Iron Furniture. Locks last for years and require no care other than occasional cleaning. Daily use keeps our Iron Furniture clean. It is indestructible.

MORGANS & WILCOX MFG. CO.

MIDDLETOWN

NEW YORK



**PRINTERS**

**Get Profitable Business from Funeral Directors —and keep that profit at home!**

Every funeral director in your community uses thousands of engraved Acknowledgement of Sympathy Cards. You can sell these cards from samples and have them shipped immediately from our huge reserve stock.

**Show the "Acme Line" and get the order**

These cards sell at moderate prices, yet yield a big profit to you. This advertisement pinned to your letterhead will bring complete sample outfit including prices and discounts. *Hundreds of Live-wire Printers are doing it!*

**ACME GREETING CARD COMPANY**  
Cedar Rapids, Iowa

Your Supply House Sells

**"HORTON"**

VARIABLE SPEED PULLEYS AND 20th CENTURY INK FOUNTAINS

Products of the

HORTON MANUFACTURING COMPANY

Minneapolis, Minn., U. S. A.

*"Always Satisfactory and Dependable"*

**Rotary Gathering Table**



Two Sizes, Five and Seven Feet in Diameter

*Pay-Roll Savings  
Soon Equal Its Cost*

It has a variable speed—two to six revolutions per minute. For book sections, single sheets, calendar pads and a variety of other assembling work.

One to seven girls can sit or stand at their work and accomplish at least 50 per cent more work with much less fatigue. When not in use under power it can be used for all classes of hand work.

**The Efficiency Bindery Table Company**

12130 Eggleston Avenue

Chicago, Illinois

**JAMES WHITE PAPER COMPANY**

*[ We Carry in Stock: ]*

48 Lines of Cover Paper

12 Lines of Book Paper

5 Lines of Box Cover

*"The Cover House"*



219 WEST MONROE STREET, CHICAGO

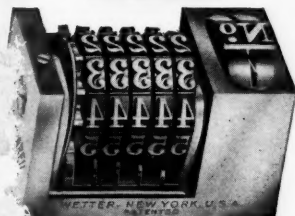
TELEPHONE: MAIN 0875



5-

\$

## "Nonpareil" Model



# WETTER

## Numbering Machine

Accuracy created the demand  
Quantity production  
makes possible the price

SOLD BY ALL BRANCHES

**American Type Founders Company**

## Pleger Round-Corner Turning-In Machines

### PLEGER MACHINES

#### Hinged Paper Covering Machines

This machine scores paper covers and glues them onto the back and sides of catalogs, covering the stitches. Production from thirty to sixty-four per minute. Designed for the better grade of catalogs. It will score and fold paper covers and will tip end-sheets to sections.

#### Book Back Gluing Machine

Glues the backs of books after they are trimmed and rubs the glue between the sections.

#### Stripping Machine

Tips end-sheets to sections and reinforces in one operation. Strips the back of tablets or quarterbound books up to one inch in thickness.

#### Cloth Cutter and Roll Slitter

Cuts Cloth or Fabrikoid, fast and accurate, in rolls for stripping machines; also for cases and loose-leaf covers.

This machine will turn in the covering material on round corners of flexible bank pass-book covers at a speed of 6,000 to 8,000 covers or 24 to 32 thousand round corners per day.

Nothing on earth to equal it. It is in daily use by leading bank pass-book, stationery and diary concerns.

Increase your business and profits with a Pleger machine.

**JOHN J. PLEGER CO.**  
504 SHERMAN STREET  
CHICAGO

Send today for free circular describing in detail the Pleger machines, also specifications and prices

# G·H·Q

For All European Types

## GRECO BOLD ITALIC

*The most popular of bold faces, Greco Bold, now has an italic. Just received in all sizes from 10 to 72 pt. It will make your roman twice as useful.*

Send for specimen showing

**Continental Typefounders Ass'n.**  
216 East 45 Street, New York City

## Make a comparative test with the Press you are now using!

When printers buy two and even three Lisenby Presses, they buy because the Lisenby is a proved money maker. Hundreds of printers are replacing slow, out-of-date equipment with this wonder press.

### 16 Hours, 32 Jobs, 32,950 Impressions

The Peter Brady Company, 1654 Washington Street, Boston, use the Lisenby Press. In 16 hours they printed 32 jobs, all short runs, totaling 32,950 impressions.

### 8 Hours, 60,000 Impressions

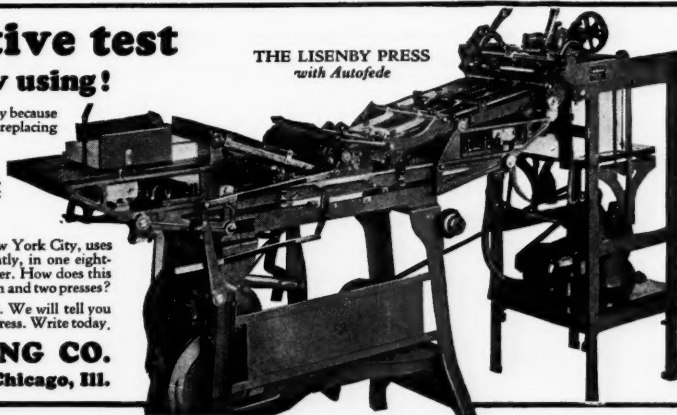
The printing department of The Magazine of Wall Street, New York City, uses two Lisenby Presses. One man operates both machines. Recently, in one eight-hour day, he produced 60,000 copies of an 8 1/2 x 11 circular letter. How does this compare with what your plant can do in eight hours with one man and two presses?

We will send you all the facts about the Lisenby Press at once. We will tell you how you can save money—and make money—with the Lisenby Press. Write today.

**LISENBY MANUFACTURING CO.**

Dep. A 608 So. Dearborn Street Chicago, Ill.

THE LISENBYPRESS  
with Autofede



Please Mention THE INLAND PRINTER When Writing to Advertisers.

LINOTYPE

## Garamond Series

Standard Line, Standard Font Layout. Immediate delivery in all sizes. Hard Foundry Type.

Point-  
Body

{ Price 55 Cents }  
a pound


Point-  
Set

Narciss and Pabst Extra Bold ready in January.

**THE STERLING TYPE FOUNDRY**  
VERMONTVILLE, MICHIGAN, U. S. A.

**ACCURATE DURABLE NEW ALL MODEL**

At its low price you can now own enough numbering machines to make big savings in presswork.



**AME**  
NUMBERING MACHINE CO.  
World's Largest Manufacturer

**ORTLEB INK AGITATORS**



for  
**PRINTING PRESSES**

Uniformity of color assured. Relieves pressman from the constant watching for color fluctuations. An asset that shows profitable results. Write us for details.

**ORTLEB CORPORATION**  
2513 Baldwin St. ST. LOUIS Dealers Everywhere

## A REAL PRODUCER

of accurate folding in a large variety of broadside, circular and catalog combinations. Write for full information



Anderson High-Speed  
Catalog and Circular  
Folder

Accurate  
Easy to Set  
Unusually Well Built

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## Monotype and Thompson Display Matrices

THIS POPULAR FACE  
NOW AVAILABLE

Series No. 100 Similar to Greco Bold

## VERY ATTRACTIVE & USEFUL LETTER

Series No. 102 Similar to Broadway Engraved

## ANOTHER VERY DESIRABLE FACE

Series No. 101 Similar to Broadway

Manufactured by  
**The National Matrix & Type Co.**  
4524 1/2 Harford Road - Baltimore, Md.

NOTE—Series No. 100 for Use on Monotype and  
Thompson Machines  
Series No. 101 and 102 for Thompson Machines Only

## CHASES!

ODD SIZES—Brand New—Electric Welded—Made of Highest Grade of Steel—Guaranteed for Life.

Poster: without cross bar			C. & P. and odd size of		
Outside	Inside	Each	Gordon chases	Each	
17 1/2 x 22 1/4	15 x 20 1/2	\$5.00	8x12	8 1/2 x 12 1/2	\$4.00
18 1/2 x 22 1/4	16 1/2 x 20 1/2	5.50	10x15	10 1/2 x 15 1/2	4.50
19 1/2 x 22 1/4	17 1/2 x 20 1/2	5.80	12x18	12 1/2 x 18 1/2	5.80

Book: with two cross bars 3 picas wide					
Outside	Inside	Each	Outside	Inside	Each
22 x 28	19 1/2 x 26 1/2	\$ 5.00	28 x 39 1/2	25 1/2 x 37 1/2	\$18.00
26 x 33 1/2	23 1/2 x 31 1/2	17.00	29 x 40 1/2	26 1/2 x 38 1/2	18.00
26 x 34 1/2	23 1/2 x 32 1/2	17.00	29 x 41 1/2	26 1/2 x 39 1/2	18.00

The above chases are of Silver Bright Steel and only a few in stock of each

**SANDBLOM STEEL CHASE CO.**  
424 South Clinton Street, Chicago, Ill.

## Print CARDS in Book Form!



Wiggins Blank-Scored Cards are sold cut to all standard sizes, and ready for printing. Patent Lever Binder Cases hold tabs of 15 or more cards, and require no binding or stitching. Each card is removed from the tab in the case with perfect edges.

This type of card is preferred by firms and individuals who insist on the best. Write us for a sample assortment NOW—and prove it.

The John B. Wiggins Co., 1152 Fullerton Avenue, Chicago

**PRINTERS' SPECIAL GRADE  
SAMPLE ASSORTMENT LOTS**  
200 Cards, Business Size - \$1  
2 Lever Binder Cases  
1,200 Cards, 4 Sizes - \$5  
8 Lever Binder Cases  
2,500 Cards, 4 Sizes - \$10  
15 Lever Binder Cases

\$

## Run Full Color Forms

eliminates offset on  
saves 0.5 hour  
increases press  
operationally operated  
ton.

### Accept 30-Day Free Trial Offer

Authorities on pressroom efficiency agree that few shops need more high-speed cylinders. What they need is **MORE SPEED** from present presses, run with full color. Thus, press output is increased 15 to 20%.

You can eliminate two troubles with this ONE device—offset and static. Also the slip-sheeting charge is eliminated. Direct-mail advertisers are learning to look for this. So it is hard to meet competitive prices.

The Craig eliminates slip-sheeting and offset on 89% of all forms. This is the average of 1,537 shops. Thus, shops like John P. Smith Printing Co., Rochester; Magree Bros., Piqua, Ohio; L. N. Jenkins, Richmond, Va.; University Press, Cambridge, produce direct-mail advertising at competitive prices. Also these shops get that clean, bright appearance that advertisers want. Full color, when "baked" by automatic drying, retains the luster of the ink. A job that "sets" does not, because setting dries the oil in ink. That causes a job to look dull. Automobile makers "bake" paint on a car; the job-painter lets his paint dry. Anybody can tell the difference. The same is true in printing.

You don't need more high-speed presses; just run your cylinders at their full rated speed with full color. You can do it with the automatic Craig.

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## Craig Sales Corporation

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NEW YORK CITY

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When you persuade your prospect to specify La Monte National Safety Paper on his check orders, the question of



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**NATIONAL SAFETY PAPER**



## The MOHR Lino-Saw

The MOHR Lino-Saw automatically measures and saws the slugs at the typesetting machine. It pays for itself within 3 to 12 months.

For further details write

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609-613 West Lake Street  
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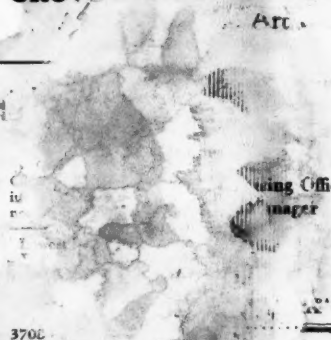
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- 1—No. 3 Smyth Sewing Machine.
- 1—New Model National Book-Sewing Machine, 18 inch.
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- 1—Rotary Board Cutter with Automatic Feeder attached.
- 1—Anderson Bundling Press.

All of the above machines are modern and thoroughly rebuilt and guaranteed to be as good as new.

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Linotype, Intertype, Monotype, Stereotype. Special Mixtures.

QUALITY FIRST, LAST  
AND ALL THE TIME

**E. W. Blatchford Co.**  
811-815 Transportation Building, Chicago  
World Building, New York City

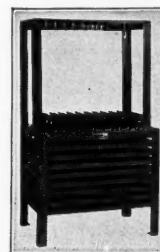
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Costs less, more efficient, made up for any size, standard sizes in stock, all iron and steel, fire proof, saves floor space, no possible damage to magazines. Write for descriptive matter.

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Saw-Trimmers Too—26 Styles

From \$35.00 to \$825.00

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Complete Line of

Dexter-Latham-Mentges  
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Reconditioned & guaranteed first-class

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- 38 in. Seybold "Monarch" Power Cutter
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Send for December issue of the Hall Broadcaster giving a complete list of all printing and lithographing equipment



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PROFESSOR WALTER DILL SCOTT

136 pages, 65 illustrations in two colors  
Price \$2.35 postpaid

**THE INLAND PRINTER CO.**  
632 Sherman Street, Chicago

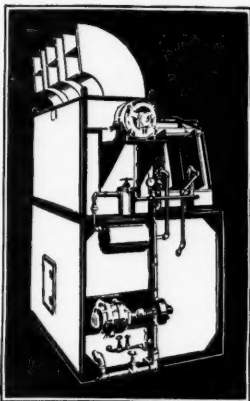


**FIRST**, the York Unit "produces" predetermined humidity and correct temperature as easily as any other single piece of machinery turns out any other kind of product.

There's no central system of air control to install, no cumbersome series of distributing ducts. Instead, you place in position a York Air-Conditioning Unit, connect to water, electric and steam lines, adjust controls and presto!—it's ready for work. You can have one Unit or more, as you need them. They are independent. By this means you decrease investment and operating expense.

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Complete heating and air conditioning simplified to an automatic machine-unit basis! Costs less to install, less to operate.

**YORK**  
Air-Conditioning Unit  
YORK HEATING & VENTILATING CORP'N  
PHILADELPHIA



Please Mention THE INLAND PRINTER When Writing to Advertisers.



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## Here's an Easy Solution to Your Biggest Obstacle . . . THE "FILL-IN" QUESTION

**WHAT** do you do when Brown holds you up? Idle presses mean mounting overhead costs and high overhead means lost profits. The remedy is to slap a small "fill-in" job on the press while you're waiting to run the big one.

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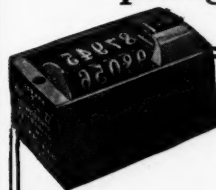
Numbering is profitable. So are Roberts Numbering Machines. Their story is told by Robert F. Salade in "Printing Profits From Numbering Jobs," which we will be glad to send you for five cents in stamps to help cover mailing costs. Write us.

**ROBERTS NUMBERING MACHINE COMPANY**  
694-710 Jamaica Avenue, Brooklyn, N. Y.

These improved Roberts Models are particularly adapted for use on all automatic job and vertical presses, such as Kelly, Miehle Vertical, Miller High-Speed, etc., as well as the usual flat-bed and cylinder presses.

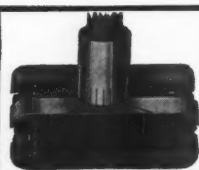
Model 27 (5 wheels) \$12.00 less 10%  
Model 28 (6 wheels) \$14.00 less 10%

**ROBERTS**  
lowest plunger numbering machines



Roberts Numbering Machine Co.  
694-710 Jamaica Ave., Brooklyn, N. Y.  
Please send me at once a copy of "Printing Profits From Numbering Jobs" and also your special "nine-point" diagram and description of the improved Roberts Low-Plunger Models. I enclose five cents (stamps or coin) to cover the mailing cost.

Your Name.....  
Firm.....  
Address.....



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Over 10,000,000 Sold  
Samuel Stephens and Wickersham  
Quoin Company  
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There

THE

Count

100



## THE WING ALUMINUM MAILER

*will increase the efficiency  
of your mailing room*

Let us tell you more about the label  
pasting system of addressing

CHAUNCEY WING'S SONS, GREENFIELD, MASS.

## The New HOE

Size 41 x 54

R. HOE & CO., INC.

## MBOSSING

Patented throughout the world  
WITH DOLLARS IN IT FOR THE PRINTER  
Ready to run in five minutes on the tight Automatic Press  
No "makeready" as Die and Counter are made simultaneously  
FOR ALL KINDS OF COMMERCIAL WORK  
Particulars on receipt of card or letterhead  
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Agents: American Type Founders Company, Everywhere



## The Productmeter

gives the "count" accurately and dependably. Extra rugged construction and reliable mechanism. Large figures.

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Edition Book Binders

"Books Bound by Us Are Bound to Satisfy"

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There is only one ENGRAVING  
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EMBOSSED ON OUR PRESSES

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Everything for the Engraving Department

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CHICAGO  
440 So. Dearborn St.



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Portfolio of Embossed Catalog Covers Free on Request

Put your printing press and printing-house  
motor control problems up to Monitor.  
If it can be done with a motor...

**Monitor** does it automatically

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FOR business stationery,  
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Good ventilation makes business good. Ventilators for  
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Send for FREE catalog giving counts and prices on  
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TWO TON HEAVY DUTY  
FOUR SPEED TRANSMISSION  
FOUR WHEEL BRAKES



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**SAVES 50 PER CENT IN LABOR**

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Available in Gallons or Quarts Government Measure  
 Sold by all Printers' Supply Houses

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A Flexible Tabbing Compound

(Patented  
 June 1, 1920,  
 and  
 January 6, 1925)



## Potter Proof Press

Standard proofing  
 equipment wherever  
 quality proofs are needed

*A Proof Press  
 with Cylinder Press Impression*

Sold by All Dealers

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**THE KORFUND COMPANY, Inc.**  
 Specialists in the Isolation of Vibration and Noise  
 235 EAST 42ND STREET  
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**Isolating Vibrations and Noise  
 of Printing Machinery**

Vibrations are a serious problem in printing. They cause wear on the machinery, and they are a source of annoyance to the operators. The Korfund Base is a simple, effective, and economical solution to this problem. It is made of a special material which absorbs the vibrations and noise of the printing machinery. It is easy to install and requires no special tools or equipment. It is the only base of its kind on the market.

**KORFUND**  
 DEADENS VIBRATION and NOISE

**Send  
 for  
 this  
 Bulletin**

**It  
 Tells**

how well known printing establishments used KORFUND to deaden noise and vibration of their presses and other printing machinery.

Leading printing machinery manufacturers  
 advocate the use of KORFUND BASE

**THE KORFUND CO., Inc.**  
 235 East 42nd Street NEW YORK

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(Patented)

Write for Booklet and Price List

Cylinder Presses, Platen Presses, Rotary Presses... or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when Carmichael Relief Blankets are used.

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Routing Machines  
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 PATERSON - NEW JERSEY

## Correct Keyboard Fingering By John S. Thompson

A system of fingering the Linotype keyboard for the acquirement of speed in operating. Also contains a few suggestions to the beginner as to the handling of the machine.

PRICE  
60c

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about  
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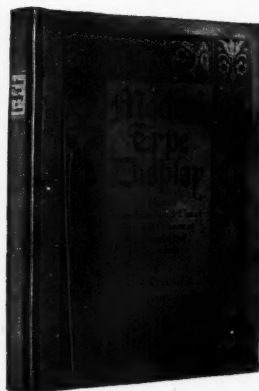
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 Type Display take

COM

J. L. FRAZIER'S

"Modern Type  
 and "Type Lore"

A Liberal Education in Typography



"Modern Type Display" is the practical book supreme on the arrangement and display of type and the use of rules, ornaments and borders. Text and illustration instruct in the fundamental principles, a knowledge of which is essential to good typography and makes it certain, eliminating doubt and experiment. The book is profusely illustrated, both with simple examples, illustrating points as developed, and finished work replete in suggestion. "Modern Type Display," now in the second edition, is the biggest seller of contemporary books on typography. Regular price (alone), \$5.25, postpaid.

"Type Lore" relates the story back of the popular fonts of today, knowledge that compositors who would advance should possess, but here sugar-coated by a practical angle running throughout. To know how to use Bodoni type one must know Bodoni and his work; to successfully impart the charming Colonial atmosphere the typographer must know Franklin's printing. In addition "Type Lore" discusses the qualities and handling of the various widely used faces as respects spacing, appropriateness, suggestiveness, etc. They are rated as to merit, the opinions of qualified experts being the standard of comparison. Regular price (alone), \$5.00, postpaid.



If you anticipate purchasing one of these practical books, get them both for \$8.00, postage prepaid.

Act at once. This offer will be limited

**THE INLAND PRINTER CO.**  
 632 Sherman Street Chicago, Illinois

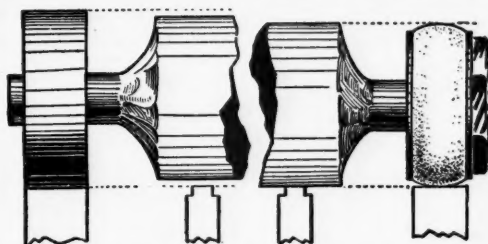
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The days of real competition are here again. In order to compete successfully, your plant must be equipped with the most improved machinery. Hickok Ruling Machinery has been greatly improved in the last few years.

A HICKOK FEEDER will pay for itself in ten months. There is a Hickok Feeder made for attaching to Folding Machines, Perforators, Presses, etc.

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Company**

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Bristols—Index and Satin.	Post Card—Coated and uncoated.
Card Boards.	Railroad Board.
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Cover—Embossing.	Second Sheets.
	As well as miscellaneous Job Lots of every kind and description.

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423 West Ontario St. Chicago, Ill.

### Two Branch Offices:

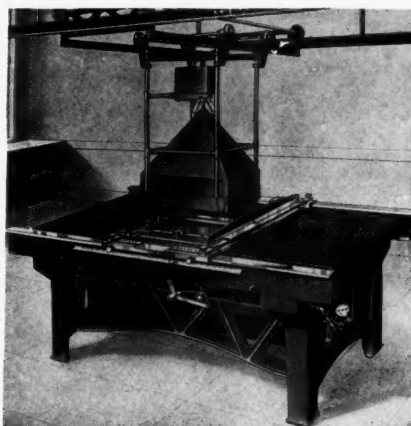
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MILWAUKEE, WIS. . . . . 204 Grand Ave., Phone Grand 2802

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Chicago, Ill.

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Composing Machines make better offset press plates than can be produced by the old-fashioned hand transfer method.

More in daily use than all other makes combined.



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Directoplate Multiple Negative Cameras	Directoplate Offset Proof Presses
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CHICAGO, ILLINOIS



# THE INLAND PRINTER

*The Leading Business and Technical Journal of the world  
in the Printing and Allied Industries*

**ELDON H. GLEASON**  
Business Manager

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